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[Entered at the New York City Post Office as second-class mail matter.]

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The Nation.

NEW YORK, THURSDAY, OCTOBER 20, 1910.

The Week.

It is difficult to believe that President Taft is seriously thinking of making Senator Root a justice of the Supreme Court. Concerning his legal ability there can, of course, be but one opinion, and his distinguished career as a public man would on its face make the selection a natural one; but there is an objection to it which is, in our judgment, absolutely fatal. Whatever his actual merits in the past, and however confident Mr. Taft might be that no criticisms that may be made upon that past would apply to the conduct of Mr. Root upon the Supreme Court bench, it is the simple and absolute fact that he does not enjoy that kind and degree of public confidence, in relation to the most vital questions nowadays likely to come before the Supreme Court, which it is of the utmost public importance that the members of the Court shall command. In placing Gov. Hughes on the bench, Mr. Taft's great service lay not only in adding to the Court a man of rare intellectual vigor and professional ability, but far more than this in the reinforcement which the authority of the Court derives, in the mind of the whole nation, from the presence of a man like Hughes upon it. The extraordinary confidence which he commands for absolute rectitude of purpose was what found expression in every State in the Union, in the press of every shade of party feeling, when his appointment was announced; a circumstance the more remarkable in view of the adverse judgment widely entertained of his opinion on the income tax amendment. In Mr. Root's case, it may almost be said that a sentiment of precisely the opposite character would be manifested by a large part of the people of the country; and unnecessarily to challenge such a sentiment would be an act not only likely to be of disastrous effect to Mr. Taft, but emphatically opposed to the highest considerations of public policy.

Only a glance is needed at Western newspapers to see how serious is the difficulty which Mr. Roosevelt confronts in being one thing in the West and another in the East. The Des Moines *Register and Leader*, writing for the Iowa insurgents, refers to the unmistakable "suspicion and distrust" caused by the platform in New York "wholly out of keeping with the Osawatomie speech." The *Oklahoman* concludes that there is "somewhat a Jekyll and Hyde nature about Roosevelt's principles." And the Southern newspapers along his route were asking Mr. Roosevelt if he would champion Stimson by repudiating the tariff plank on which that candidate stands, and how long he would continue to side with Payne and Taft in New York while sticking knives into them in the West. Such are some of the troubles of one who tries to be Radical and Conservative at the same time, and of whom it can be said, in the paraphrase of Hosea Biglow printed in the Indianapolis *News:*

But jest to decide 'twixt stan' pat an' insurgent
He finds ain't expedient, not to say urgent;
He hums an' he haws, backs an' fills till you're dizzy;
In Kansas is one thing; in New York whut is he?

Mr. Stimson's speech to the Republican Club of Columbia University was so well put as to deepen the regret that New York has not a campaign this year in which he might be judged for what he is in himself. It is the unfortunate fact, however, that very little attention will be paid to his personal candidacy, or to what he says. With or without his consent, the chief issue before the people of the State is an endorsement of Rooseveltism; and no arguments which Mr. Stimson may make can really divert the main attention from that. It may be said that this is wholly irrational, but political campaigns never were synonymous with pure reason; and if it is asked who is to be blamed for distorting and confusing the contest this year, applicants must be referred to Oyster Bay. If Mr. Stimson talks about Roosevelt's views, by way either of defence or apology or mitigation, he will be heard, and his words will be duly weighed; but on other subjects he might as well speak in a foreign language. This is a pity, but it is true.

The document itself has not fallen under our notice, but the statement is made that the Democratic State Committee of New York is distributing a leaflet "to inform voters that Republican rule has increased the cost of living 60 per cent. in ten years." On this matter of the increased cost of living there is a vast amount of buncombe in the air, and very likely the leaflet in question is a good specimen of it. Nevertheless, two things must be borne in mind: In the first place, that the Republicans are now getting a dose of their own medicine, and deserve precious little compassion; they have been claiming all the credit for all the prosperity and welfare the country has enjoyed in the past half-century, and they have got to take the lean with the fat. The Democratic campaign charge that the high prices have been created by Republican rule is, at all events, not so palpably and obviously false as the assertion which Republican statesmen of the highest rank have made a thousand times that panics come only under Democratic rule, when the most terrible panic the country has ever passed through—that of 1873—came in the very middle of a long period of unbroken Republican rule. And, secondly, even though the high prices of the present time be due chiefly to other causes, there is no doubt that a great many prices would be much lower than they are if the protective tariff tax did not stand between the consumer and the markets of the world.

The Penrose candidate for Governor of Pennsylvania, John K. Tener, has, it appears, engaged in some other means of obtaining a livelihood than playing professional baseball. He is accused by the Philadelphia *North American* of having lent his name to a fraudulent concern, the National Public Utilities Corporation, of which he was president until May 2 last and a director until only a few days ago. His salary as president was $5,000, and he received a stock bonus of $50,000. The corporation was capitalized at $2,000,000, and while William L. Chrisman, Tener's successor as president, says that only $50,000 of the stock has been sold, the *North American* presents a list of the stockholders which shows that $1,145,480 worth of

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stock (taken at its par value) has been unloaded on the public. The assets of this remarkable corporation were the assets, or, as the *North American* puts it, the "worthless remnants, of four other corporations, organized and wrecked by the same swindlers, which had fleeced numerous investors." To sell the stock of this fraudulent Tener company two "fake" banking concerns were formed. "'Haines & Co., Bankers," one of these concerns, is composed of Linwood Haines, described as a convicted swindler, and Thomas Bromley, jr., a bankrupt, who escaped conviction on a technicality. The real man in the Tener company is Frank L. Smart, whom the *North American* portrays as a "close friend and business associate of John K. Tener, and a professional promoter of swindles."

President McCrea of the Pennsylvania Railroad, at the Washington hearing before the Interstate Commerce Commission, made what was in many respects the fairest presentation of the argument for higher freight rates. His testimony perhaps had special weight, in view of the well-known fact that the Pennsylvania opposed as unwise and unbusinesslike the movement started by Mr. Harriman, in 1908, to put up rates in the face of the prevalent industrial depression. His argument of last week was largely based on the great amount of capital which the company has taken from current earnings to put back into the property. Naturally, stress was laid on the New York terminal undertaking, which Mr. McCrea declared had already cost $97,000,000 and would cost, in all, $108,000,000, but from which, he affirmed, the company expected no return whatever. His general conclusion was that "it would be wholly unsafe to assume that the company will, as the result of the growth of its business, be enabled to recoup itself for the depletion in its surplus revenue which is certain to result from a continuance of the present operating cost."

The *Nation* has frequently pointed out that these are questions of fact, which it is the duty of the Commission impartially to determine. The existence of what amounts to a monopoly in the transportation business, through the concerted action of the companies on competitive rates, has made it out of the question to leave the fixing of the rates wholly to the companies, and that is why the present hearing is in progress. It still remains to be settled just how large and how permanent the increased running expenses are, just to what extent the natural increase of traffic counterbalances them, and just how far the present rates are really higher than they were in previous years when the rebate was habitually practised. We believe that the Commission may be trusted to reach a decision on these points with entire fairness of spirit towards the railways. With Mr. McCrea's affirmation, reported in some of the accounts of his testimony, that the present depression in financial markets was primarily and absolutely due to the rate investigation and the political situation, we have no great sympathy. Such things undoubtedly influence the market. But Mr. McCrea is not so simple a financier as to be ignorant of the larger and temporary causes—chief among them the premature financial exploitations of last year—which led directly to the present state of things.

Had Julia Ward Howe been of the other sex, she would have been affectionately and gratefully termed a "grand old man." But an old woman no one could have called Mrs. Howe, even in the most reverential of moods, however much the other adjective was merited. For hers was a spirit youthful to the end. As with her husband, Mrs. Howe's best claim to the gratitude of posterity is as a soldier in the war of humanity. The battle hymn which in after years became almost a plague to her because of the public's sentimental insistence upon knowing how and when it was written, will remain, of course, a permanent memorial—as an illustration of how a great poem may be struck off in a moment of national danger. It was, she always declared, the outcome of her prayer that she might be of some assistance to her embattled country. A similar height she was never again able to reach. But as one of that remarkable New England group of men and women of letters of which Thomas Wentworth Higginson is now the sole survivor, she shone none the less. To her reform-work she came at first reluctantly. She had thought Garrison and the other Abolitionists "to be men and women of rather coarse fibre, abounding in cheap denunciation"—until she met the leader and became convinced by the "glory of sincerity in his ways and words." Then she joined the cause with all her heart, as later she espoused that of the woman suffragists, against whom she was also bitterly prejudiced until she met face to face the saintly Lucy Stone, "who had long been the object of one of my imaginary dislikes," only to find her "pure, noble, great-hearted, with the light of her good life shining in every feature of her face." It is a strong example she has set all her sex these last ten years by toiling, despite lameness and physical weakness, up and down the land, bound never to rust out and as young in heart as the great-grandchildren she adored.

The untimely death of William Vaughn Moody is a real loss to American letters. His rare poetic quality made itself felt and won instant recognition while he was yet an undergraduate. The present dearth of real singers makes men's ears keenly sensitive to the notes of any new lyre, and when Moody's "Ode in Time of Hesitation" and his verses "On a Soldier Fallen in the Philippines" appeared, there was distinctly the thrill with which men greet the first proofs of a master mind. Not only did the poetic quality of this writing speak for itself, but there was in it much of the lofty patriotism of James Russell Lowell. If it is true that none of his later verse reached the great heights of these poems, there are a number that have found a permanent resting place in American anthologies. How much ill-health and how much devotion to dramatic writing had to do with his failure to reach again the heights of his art, may appear later. Suffice it to say that his first drama, "The Great Divide," stirred the theatre-going public as much as did his poems in their more limited literary field. If it had the inevitable defects of a first play, its strength and power were unmistakable. It is idle to wonder now just how far Mr. Moody would have gone had the long life he deserved been vouchsafed him. But this we do know: he was a man pure of heart, unsullied by contact with the world, with the best feelings and the highest aspirations of an artist.

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The general regret at Senator Dolliver's death is due not only to the fact that he is a public man cut off in his prime, but to the belief that he was just entering upon a career of wide usefulness. His coming to the front within the past two years, with a display of unusual powers, was a striking case of political development. It was not that his abilities were ever "arrested," but their range was known only to his friends until he was roused by the events of last year to put forth those exertions which revealed him to the country as a powerful debater, and as a man who would break with his party rather than with his conscience. Mr. Dolliver's reputation became most surely based in the course of the Senate debates on the tariff. In them he showed a mastery of the particular subjects which he had made his study, together with a skill in logical fence, a readiness in argument, and a power of thinking on his feet, which made him a notable figure. His series of attacks upon Senator Aldrich in that gentleman's chosen field—the tariff on cotton goods—were as brilliant as they were successful, the veteran from Rhode Island being more than once convicted of ignorance, while on one occasion he was so confused and exasperated by the Iowa Senator's persistent and sarcastic questions that he beat a precipitate retreat from the Senate Chamber. Dolliver was a poised and strong man of the kind that the country can ill spare.

While we are waiting for our own Tariff Commission—which will, of course, make every tariff schedule as clean as a hound's tooth, and will do it with such neatness and dispatch that we shall hardly know that anything is going on—it is interesting to cast an occasional glance at the goings on in less fortunate countries. One of Mr. Chamberlain's devices for gilding the pill of protectionism for the English people was the organization of a Tariff Commission—a volunteer affair, to be sure, but guaranteed to be strictly scientific in its operations. This was about seven years ago, and once in a long while the fact that the body is still in existence is brought to the public notice; as is done, for example, just now in a passage-at-arms between the veteran Liberal statesman, Lord Eversley—better known as John Shaw-Lefevre—and Mr. Hewins, secretary of the Tariff Commission. Much as we regret to admit any shortcoming in a gallant attempt at scientific reform, we have to record the fact that Lord Eversley's showing makes the Commission's labors look very melancholy. It has taken the Commission all these years to report its findings with respect to three out of the fifteen trades it undertook to look into; and meanwhile the facts upon which its findings were based have become so antiquated as to have no proper bearing on existing conditions. When to this simple objection is added a long list of charges of sins both of omission and of commission involved in the methods employed, there seems to be little left of any chance that the Commission's conclusions will be accepted as authoritative. Incidentally, Lord Eversley points out that "every one of the dismal prophecies of decadent trade by hundreds of witnesses has been falsified by subsequent events"; and, although it would be hard lines for any of us if we were to be judged by our merits as prophets, there can be no doubt that the perversity of facts in refusing to conform to the Chamberlainite predictions has had a most powerful influence in discrediting the whole protectionist agitation in England.

If London has found a way of uniting increase of traffic with decrease of noise, she will become the object of general envy and interrogation. And no less an achievement than this is claimed for her. Starting with the remark of a long-absent emigrant to Australia that the most striking contrast between the capital as he left it and as he finds it now, is its silence, the London *Times* endeavors to account for the paradox. The root of the explanation it discovers in the fact that noise of traffic depends no more on its volume than upon other factors, such as its congestion and the character of the vehicles and of the roadway. In all of these respects the last fifty years have seen vast improvements in the metropolis. The construction of the Thames embankment and of the "tube," the use of wood, asphalt, and macadam for paving, and of rubber tires, have more than counterbalanced the enormous growth in the number of noise-making contrivances. The writer is not so carried away by his gratification over the improvement as to deny the existence of all noise in the London streets, but he holds that "the silence of London is just as much of a reality as its noise."

Premier Briand's happy combination of firmness and conciliation has had its irresistible way with the French strikers. The massing of troops at critical points, upon which the dispatches lay the emphasis, contributed the necessary assurance of the government's readiness to employ the final argument wherever it might be required; but the Premier's announcement of negotiations with the employers, looking to an increase in wages for the men, was at once the justification of force and an act best adapted to rendering force unnecessary. It is not surprising that such able handling of a very threatening situation should so promptly find its reward in averting what threatened to be almost a revolution. Napoleon III's ill-omened boast has been suitably altered and quietly put into effect by his less ambitious successors: *La République, c'est la paix.*

On the occasion of Emperor William's recent visit to Vienna, the Triple Alliance was naturally magnified, and special emphasis was laid upon the friendly coöperation of Germany and Austria. The Kaiser himself, in his public address, referred to the way in which Germany had stood by her Austrian ally at the time of the annexation of Bosnia and Herzegovina. In the picturesque figure of Imperial speech, Germany had taken her stand "in shining armor" beside Austria in compelling Russia to acquiesce in the annexation. This refers, of course, to the threat to mobilize the German army which was said to have been sent to St. Petersburg at that time. This the Emperor now appears to confirm, and even to exult in; but a very different tone was taken in the authoritative account of the affair published in the *Norddeutsche Zeitung* on March 31, 1909. In that it was declared that the story of threats addressed to Russia was "grotesque," since the only exchange of views "took the form of friendly conversation." But it would now seem that one at least of the conversationalists was in shining armor clad. In diplomacy circumstances alter phrases.

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ARE THE PEOPLE FOR RADICALISM?

The Cincinnati *Times-Star*, a newspaper owned by a brother of President Taft, raises the question whether there would be any chance of a Radical candidate or a Radical party carrying the country in 1912. Its own conclusion is that there would be no chance at all. Recalling the fact that, three times since 1896, the Republican party, as the party of conservatism, has shown that it could win the electoral vote of every large State north of the Ohio and east of the Mississippi, it asks what would happen if "Republicans and Democrats should change positions in the next Presidential campaign." If the Republicans were to have a Radical candidate on a Radical platform, and were to be opposed by the Democrats on conservative lines, it is the belief of the *Times-Star* that the latter would have an easy victory.

Such advance political speculations are usually pretty barren. It is hard enough to have a philosophy of history as respects the past; the future eludes us because we cannot know what unexpected conditions may arise to vitiate our wisest forecasts. There is no likelihood, for example, that the issue will ever present itself in the clear-cut form imagined by the Cincinnati *Times-Star*. We shall not have a frank avowal of thorough-going Radicalism on either side. If a candidate is put up who is really a Radical at heart, he will make a campaign in order to persuade people that he is one of the finest and most trusted Tories that ever lived. And his rival, if a known Conservative, will be driven by stress of political weather into intimating that, if it comes to smashing corporations and ripping things up generally, he will be found to be quite a devil of a fellow himself. Thus, instead of having a Radical squarely pitted against a Conservative, the chances are that we shall have only a Conservative Radical in one party standing against a Radical Conservative in the other.

We have, however, in our recent political past something pretty solid to go upon, in this matter of the inclination of the American electorate towards Radicalism. In 1896 we had the issue presented in as sharp a form as we are apt ever to see it, and with all the advantages on the side of Radicalism that it could ever hope to have. It was championed, that is to say, by a popular orator of tireless energy and a fanatic strain, whose inflammatory appeals fell upon the ears of workingmen out of employment and farmers deeply in debt and seeing no exit from their hard times. It should seem a perfectly safe prediction that, if a man like Bryan could not procure a majority for Radicalism at a time when his agitation was so highly favored by circumstances, no other man need hope for success under any conditions that are even remotely probable. In 1896, for example, the West and the South were poor; today, they are the sections of the country where wealth is perhaps most generally diffused, and where certainly the sense of being well-to-do is most frequent. Does any man suppose that he could advocate a policy which might fairly be construed into an assault upon property, and now expect the support of States where property has been most rapidly accumulating?

There are two mistakes which ambitious politicians make in playing with Radicalism because they think it is popular. They confuse dissatisfaction and a desire for political change with a readiness to upset established institutions. Now, grumblers usually have special grievances; the discontented have particular things in mind which they very much dislike. About them a great deal of clamor may be raised, without at all implying that the dissatisfied voters are ready to take up with any kind of destructive course commended to them by demagogues. An intense and widespread dissatisfaction with the high cost of living does not mean that a happy-go-lucky statesman who proposes to make the necessaries of life cheaper by government regulation can count upon a great rush of the electorate to his side. Discontent is a passing phenomenon, while Radicalism is a permanent attitude; and it is a blunder to think that one necessarily grows out of the other. The dissatisfied may appear to be as numerous for the moment as "the myriad cricket of the heath," but it does not follow that the Radicals will be equally so. That is the second mistaken inference of the eager agitators who hope to ride into power on a wave of Radicalism. They ought to be more careful of their definitions. They say that the country believes in progress, and that therefore its citizens must be "progressives"; but then they proceed to slip into the word progressive various doctrines which are instantly perceived to be violently Radical and upheaving. Yet there is no evidence that Americans are disposed to run after such novelties, whether they be labelled progressive or reactionary. They have not got over their historic fondness for the cautious, rule-of-thumb and inch-by-inch method of making progress; and if anybody believes that he can suddenly convert them to the plan of making everything new overnight, he is destined to a rude awakening.

AVIATION.

The public statements made by Mr. John B. Moisant in England, as well as since his arrival in this country, have been of extraordinary interest. No one else talks with the assurance and apparent mastery of the subject displayed by this young American, whose flight from Paris to London, carrying a mechanic with him, recently startled the world. Not that Mr. Moisant is in the least boastful or visionary. He is simply in deadly earnest and seems sure of his ground. Though deceiving himself in no wise as to the progress thus far made, he is positive, for instance, that an aeroplane will cross the Atlantic in ten years. To a reporter he stated last week that aeroplanes may really be said to have been in service for only one year, and he complained that the American public expected too much. "They want us to run before we can walk, and walk before we can creep. That is the wrong spirit." Yet he is confident that each month will see a marked advance in the practical development of the art of flying.

For all their impatience, Mr. Moisant indicts Americans for failure as individuals and as a nation to lend the aid and stimulus to this new art which are so notable in France and Germany. In that respect there seems to be a close parallel to the development of the automobile, save that the Wright brothers were indubitably among the first to develop a usable biplane. But the Wrights are to all intents and purposes devoting themselves to the purely commercial side of the business, while Moisant, Harmon, Hoxsey, Ely, and all the rest of the many who have suddenly gone into the business of flying are in the van of

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American progress, but apparently far behind the developments in France. True, we are seeing a large number of "aviation meets," and many prizes are offered for long-distance flights. But Mr. Moisant feels that the latter do not help at present, and that the refusal of capital to go into the business in a serious way is likely to keep America in second place in flying matters, as it has been in fourth or fifth place in the development of the automobile—behind France, Italy, and Germany.

What, we presume, Mr. Moisant wishes is that some man of great wealth or that some great business concerns would take up the aeroplane and deal with it in a broad-minded and scientific spirit. There is a rumor that Charles M. Schwab has decided to become interested. We hope it is true. Mr. Moisant points out the kind of things he has had to learn by experience—the replacing of wires by tubular metal, the use of metal instead of wooden planes, the strengthening of the frame without increasing its weight, etc. He has even ordered a 100-horsepower engine to weigh only 214 pounds. But all these things are difficult for one man of small means to accomplish, and his progress must be comparatively slow. Were some large concerns like the Bethlehem Steel Corporation, for example, to experiment with a view to manufacturing frames and engines, the story might be a totally different one. As for the army, we must admit that there is not much in what it has done with the aeroplane this year to call for enthusiasm. Here, too, it seems as if progress must come from private initiative.

Whether this is due in part to military reluctance to develop a weapon which may make armies impossible, it is too early to say. On this point Mr. Moisant is as emphatic as Mr. Harmon, and in these words:

> When I talk about what can be done by the plane in war I am talking about an accomplished fact, not a dream. It is not that we must make the aeroplane practical; it is only that we must put it into practice. That is only a question of time and of capital. People talk of shooting at flying machines from the ground and warding off an attack in that way. We can travel seventy miles an hour, and more than that soon, and can go up 5,000 feet or more. Can they hit us under those conditions?

He can himself, he says, steer his aeroplane with one hand and drop missiles with the other; and a passenger could give his whole time to that occupation. Now, if there is anything at all in this it is the duty of every government to investigate it at once at any cost. As scouts, the German and English aeroplanes do not seem to have been very successful. As attacking forces they have not been tried out anywhere. But here is a practical question of such great moment to all the world that, if no one else will assume the burden, the peace organizations should lend their aid to solving it. At any rate, Congress should promptly make liberal appropriations for experimenting with an invention which cannot fail to be of enormous benefit to humanity, even if it should not bring about peace.

As to the question of custom houses, it is far too early to say that the aeroplane will make tariffs impossible, as Mr. Moisant seems to think. It may be difficult at the present time to see how aerial smuggling could be prevented, but the ingenuity of protectionists, of which we have had so many sad examples, may be relied upon to invent devices or to make laws that will compel men coming in from over-sea flights to land at certain points or be subject to drastic penalties. Whatever the future holds in store in this respect, the appearance in the field of aviation of practical, far-sighted men like Messrs. Harmon and Moisant is the surest guarantee that the progress thus far made is only the beginning of the most fascinating enterprise and sport of modern times.

A LANDMARK OF MEDICAL PROGRESS.

With the opening of its hospital on Monday, the Rockefeller Institute for Medical Research in New York entered upon a new phase of its great work. At the same time, the announcement was made of an additional endowment of $3,800,000. The results already attained, and the ample promise of others equally important, have fully justified the hopes of those who have been instrumental in organizing and conducting the laboratories in which the labors of the Institute's investigators have thus far been carried on. But now, in addition to this research work, the Institute will conduct a hospital designed for the purpose of concentrating upon a certain number of patients suffering from the particular diseases to which it is thought most important to direct study all the resources available to medical science for their relief, and of gaining for medical science all the instruction that can be furnished by the most accurate and unremitting observation. Nothing that spaciousness and careful planning in the buildings, or any of the appliances of comfort and of medical care, can do to promote the well-being of the patient and the opportunities of the physician, has been omitted.

It must often have struck any one who has thought of the slow advancement of medical science—slow, at least, compared with what the eager interest of mankind would demand—that it labors under a disadvantage, in comparison with other sciences, which is inherent in the conditions upon which medical practice must be carried on. The very obligation lying upon the medical practitioner to do whatever seems most likely to benefit his patient deprives him of the chief weapon of the scientific investigator in any other field of research. Everywhere else, the scientific worker's cardinal resource is freedom of experiment. Speaking generally, he does not care a button, when making a particular experiment, whether a given effect will be produced or not; he is intent not upon making something happen, but upon finding out what *will* happen. The medical practitioner, on the other hand, whether in private practice or in the hospital, is under the most sacred obligation to make, in a sense, no experiments at all; he makes *efforts*, and only such efforts as his previous knowledge tells him are likely to prove beneficial. Only by the comparison of results in countless cases—attended, too, with all sorts of complications—do these various efforts, sometimes successful, sometimes unsuccessful, more often still of doubtful effect, finally yield results comparable in point of certainty with those obtained by free experimentation in other fields. When we think of the complexity of the subject-matter, and of the tremendous difficulty of bringing to a focus the results of inquiries conducted in this way, the wonder is not that medicine has not advanced more rapidly, but that it has conquered as much ground as it has.

But this debarment from the resources of experimentation is not the only fundamental disadvantage under which medicine has labored, in comparison with other sciences. Upon the side of observation—the twin sister of

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experiment—the difficulty, while not so definite, has been almost as serious. Until the days of the modern hospital, the medical practitioner had only the most imperfect opportunity for thorough observation of the patient. Not merely did he see his patient only in a fragmentary and irregular way during the time his services were in requisition, but in ninety-nine cases out of a hundred he had little or no accurate knowledge of what took place after his services were dispensed with. Of anything like that minute and unremitting observation which is the key of so many of the great achievements in the biological sciences generally, the practice of medicine, up to a comparatively recent time, except in a few signal instances, offered hardly a trace.

In modern days there has been an enormous advance toward supplying both these deficiencies, and with it there has come that magnificent progress of medical science and practice which is reflected in the conquest of some of the most deadly diseases and in a decisive reduction of the general death-rate. The sciences of physiology and chemistry, as such, have contributed greatly to this result; but preëminently important have been, on the one hand, systematic experimental research conducted through the use of the lower animals as subjects, and on the other hand the thorough organization of the modern hospital, in alliance with the medical school and the system of trained nurses. Laboratory research, amply endowed and directed with perhaps unprecedented perfection of system, has been the line on which the Rockefeller Institute has thus far worked; now it is aiming to push the idea of the hospital as a means of investigating disease to a degree of efficacy never before attained.

WOMEN'S CLUBS.

We believe that most readers will agree with us in the assertion that the current magazine literature of social progress and social reform is, as a general rule, anything but cheerful reading. This is not to make any accusation against it, or to deny to it high merit and great usefulness; it is simply a statement of fact, and of a fact that is natural enough. One may be delighted, for example, to learn all about what Judge Ben Lindsey has done for the children of Denver and of the country and for the purification of Colorado politics; and yet the reading of his story of the Beast and the Jungle is certainly not an exercise calculated to raise one's spirits, unless one's cheerfulness is of the Mark Tapley variety. It is fine to be told of the thousand ways in which work is being done to improve the condition of the poor, but it is a rare thing nowadays to come upon any such account without having the sins of the rich, and the shortcomings of society in general, thrust at us with quite as much emphasis as either the misfortunes of the poor or the success of the men and women who, with so much unselfishness and so much intelligence, devote themselves to this or that work of progress. All this, though it may sometimes be sadly overdone, doubtless tends to edification; what we are remarking just now is simply that it seldom makes cheerful reading.

The immediate occasion for this remark, however, is an article to which it does not at all apply. In the *Century* for this month, Miss Hildegarde Hawthorne gives an account of the General Federation of Women's Clubs which presents a most pleasing picture of a group of activities that we all know something about, but the scope, variety, and importance of which are probably very imperfectly appreciated by most people. What strikes one particularly about it is the wholesomeness of the spirit in which the work is done, the catholicity of the aims represented, and the salutary effect which, in the vast majority of cases, it must exercise upon the women engaged in it, no less than upon the community at large. What the women's clubs busy themselves with cannot be better indicated than in the graphic words in which Miss Hawthorne portrays the activities represented in the Federation:

> It reaches all over the land, and starts the people to making their homes, their yards, their streets, squares, and parks clean and beautiful. It provides playgrounds for children and rest-houses for weary mothers. It seeks to keep the child out of the factory and mill, and to improve the schools. It brings travelling art-galleries to places that never had the chance to see a good picture, and establishes yearly exhibitions. It has free and loan scholarships for both young men and maidens, and provides opportunities for them after they have been graduated. It works with men to pass good laws and restrain lawlessness, to conserve the great natural resources of the country, to clean rivers and harbors, and redeem their banks from ugliness and neglect. It sends lecturers on art, literature, civics, and household economics wherever they are called for, and it inspires the desire for them; moreover, when necessary, it gladly pays their expenses. It is non-sectarian and non-political, and though both suffrage and anti-suffrage clubs shelter under its broad wings, the Federation remains impartial.

Not the least of the merits of the Federation is its genuine and spontaneous promotion of a true spirit of democracy. This has been a marked feature from the beginning, and it would not be easy to estimate the beneficial effects that have flowed from it, especially in view of tendencies of the time working in quite the opposite direction. Miss Hawthorne tells the story of a most interesting episode which not only illustrates this spirit of democracy, but also serves as an excellent example of the twofold good that the work of a woman's club is capable of accomplishing—the good that the workers aim to do, and the good that inevitably comes to themselves from the doing. In the canal zone at Panama there existed a social condition of such unrest and discontent within our colony of canal-builders as to give the Administration at Washington great concern. President Taft had the happy thought of applying to the Federation of Women's Clubs for assistance in the situation, and the result was that Miss Helen Varick Boswell was sent to the Isthmus to see what could be done. She found the women not only consumed with *ennui*, but also divided into numerous social cliques which would have nothing to do with each other. All this she promptly set about transforming:

> She went to each of the eight large towns in the Canal Zone, met the women, talked to them of their duty to the community, organized clubs in each place, and got acquainted with everybody as a first step to making them all acquainted with one another. Women of all social grades joined these clubs, each of them finding an interest in one or more of the four departments, the home, the educational, the philanthropic, and the entertainment. Incidentally they found one another, and presently liked one another. They worked together for the common good. They taught the native women how to cook, they began to take the children in hand, they studied the best methods of living in the tropics, and on the hygienic perfection created by the men they superimposed beauty and charm.

It is not necessary to imagine that all of the 800,000 members of the clubs composing the Federation are either giving or receiving such benefits as Miss Hawthorne's article describes, in order to be deeply impressed with the

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value and importance of this remarkable development of the last few decades. The change in domestic conditions has been so widespread and so profound that an enlargement of the sphere of women's interests and activities has been an inevitable consequence. Of the entrance of women, by the hundred thousand, into industrial and business fields formerly occupied by men only, we have heard a great deal, and we all recognize that, for a vast body of women, this has been an unquestionable necessity. Their participation in political government through the suffrage is now the subject of one of the most interesting struggles of the time. Intermediate between these two fields may be placed that occupied by the activities of the women's clubs, which, at their best, must be recognized, by lovers of the old order as well as champions of a new, as furnishing at once a wholesome outlet for natural and beneficent impulses and an unexceptionable means of accomplishing many objects of the highest value to the whole community.

JOHN BROWN.

Of all the men who have held, for some brief space of time, the eye of the American people, none has evoked more diverse estimates of his character, motives, or achievements, or stirred more deeply or lastingly the fountains of enthusiastic praise and bitter hate, than John Brown of Osawatomie. The student of American history finds him acclaimed, on the one hand, as the saviour of Kansas, the chief agent in negro emancipation, and the one sure forerunner of the civil war; and, on the other, denounced as a half-crazy religious enthusiast running amuck in the modern world, a fanatical leader of wild and hopeless enterprises, a criminal, and even a murderer. A whole literature of books, poems, and magazine articles, and a still larger volume of myth, tradition, asseveration, story, and prejudice, have grown up about this extraordinary person. Men and women who never saw him, and who would have fled in terror from his presence, have vied with his companions and intimate friends in describing his appearance and habit of life, or in analyzing his mind and appraising his work, or, more easily, in acclaiming or denouncing him. It would be hard to find, in the history of any country, a man whose actual operations of a public sort covered so short a time or so small an area, who, nevertheless, for what he did, or planned, or intended, has been at one moment spurned as a criminal and a fraud, and at the next elevated to a rank with such as are rated little lower than the gods.

So far as the text and notes of Mr. Villard's handsome volume* show, no pains has been spared to produce a biography both accurate and complete. Not only has he, with lavish disregard of labor and expense, literally swept the field of documents and personal testimony, but he has traced Brown's life from day to day throughout the entire active period of his career, gone minutely over the ground on which he operated, and tested every printed or verbal statement with the rigid thoroughness of a laboratory investigator. Doubtless the immediate result of it all will be to stir rather than lay controversy; those persons, and they are many, whose misstatements, aspersions, or extravagances are here exposed are certain to be forward in their own defence; but at least we have here a book, and the only book, in which the unquestioned facts of John Brown's career are completely exhibited. If the author's conclusions differ from the conclusions of others, he cannot be charged with either withholding or distorting the evidence upon which they are based.

The early life of John Brown, here for the first time searchingly examined, shows a curious blending of the good and the questionable. Of honorable New England ancestry, though not a Mayflower descendant, Brown came to manhood through the rough experiences of the frontier, with little education or personal discipline, but with clean morals, an acquaintance only too intimate with frugality and hard work, religious convictions rivalling those of the most austere Puritan of the seventeenth century, and a stern conception of fatherhood which ruled his family with a rod of iron. He was for a time a postmaster under the second Adams; but an invincible fondness for speculation, entire freedom in the use of other people's money, bankruptcy in 1842, and repeated suits for irregular financial transactions of an unpleasant cast, make his record as a man of affairs one of suspicion and failure. As a member of the firm of Perkins & Brown, wool merchants, at Springfield, Mass., he showed virtually complete incapacity for business, while a trip to Europe in 1849 netted a loss of about forty thousand dollars. When, at the age of fifty-five, he threw himself into the Kansas struggle, he had, save in a few minor transactions, failed in everything he had undertaken, aroused in more than one quarter uncomfortable suspicions as to his honesty, and succeeded in earning only a meagre living for himself or his family.

Just when John Brown conceived of the idea of freeing the slaves is uncertain. Mr. Villard, who examines the question with care, is unable to find documentary evidence before 1840 of anything more than a family agreement among the Browns to oppose slavery; or until after 1846, when Brown removed to Springfield, of a deliberate intention to use force. The abolition movement under Garrison, with its consistent opposition to forcible measures, did not appeal to him; nor was he at any time, save after 1850, particularly in touch with either the political or the moral agitation of the slavery question which stirred the country after 1835. "In 1851, however, the policy of armed resistance becomes much more clearly developed; the man of war is now emerging from the chrysalis of peace" (p. 50). Mr. Villard thinks that the moving influences here were, first, contact with the zealous abolitionists of New England, many of whom were not at all averse to fighting; and, secondly, the passage of the Fugitive Slave Act. Whatever the cause, however, Brown had passed, before the Kansas struggle opened, from simple moral opposition to slavery, such as many Northern men felt, to a conviction that slavery must be destroyed by force, and that he was divinely commissioned to lead the onslaught. From this point the course of his thought to Harper's Ferry, which was almost certainly in his mind before 1854, and to Kansas as an intermediate ground on which the virtues of guerrilla warfare might be tested, was an easy transition. The plan was fixed by 1855, when he removed his family for a second time to North Elba; and from then until his death, with dependence upon friends as his only important means of livelihood, he was a man of one idea, an enthusiast unselfishly devoted to a great cause.

Of John Brown's spectacular career in Kansas, the salient point for the historian and the moralist is, of course, the Pottawatomie massacre. Thanks to Brown's son, Salmon, and to his son-in-law, Henry Thompson, Mr. Villard is able to present for the first time an accurate account of what took place; and the story in all its detail is worthy of careful perusal. It seems now unquestionable that the plan of attacking the pro-slavery squatters was conceived by Brown, with the active encouragement of H. H. Williams, who himself designated the men to be killed, and with the assent of the majority of Brown's followers; that the unfortunate victims were accurately described as "brutes and bullies," though later declared to have been peaceable and of good character; that the delay of twenty-four hours near Dutch Henry's Crossing was not due to the reluctance of one of the party to proceed, but to the necessity of rest after a night's march and a day of work and travel; that two of Brown's sons, while probably protesting, submit-

*John Brown, 1800-1859: A Biography Fifty Years After. By Oswald Garrison Villard. Boston: Houghton Mifflin Co. $5 net.

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ted, though without becoming actual participants in the killing; and that Brown himself killed no one, though he directed the movements of the party and probably fired a shot at the lifeless Doyle.

Over the question of the attitude of the Free State leaders towards the massacre, and the effect of the episode on the Kansas situation, controversy still rages, and Mr. Villard's conclusions are not likely to go without rejoinder. Yet I am compelled to think that Mr. Villard's narrative makes it clear, beyond any possible doubt, that the Pottawatomie massacre, far from checking the attacks of the border ruffians, not only had no such effect, but, in fact, inspired retaliation; and a retaliation, too, which eventually drew Free State and pro-slavery men alike into reckless and indiscriminate raiding, plundering, and killing. The sword of the avenger, wielded with cool calculation and ghastly effect on the Pottawatomie, opened the Kansas border to anarchy; as a means of silencing the pro-slavery attacks, it was a patent failure. Nor were there precedent conditions which justified it. No Free State person had been killed near Osawatomie, and only five offences of a lesser sort can be definitely established. Neither does it appear conclusively that Brown acted at the suggestion or under the direction of Free State leaders, much as it may have suited the devious purposes of Robinson and others to approve the killing later. If there be any justification for the act, it must be found in Brown's undoubted conception of himself as an agent of the Almighty, sent to kill in order that freedom might the sooner reign; but neither the unselfishness of his purpose, nor the spiritual exaltation in which it was carried out, suffices to save him from absolute condemnation. As Mr. Villard well says, "if he deserves to live in history, it is not because of his cruel, gruesome, reprehensible acts on the Pottawatomie, but despite them" (p. 188).

The main features of the Harper's Ferry raid have long been known, and Mr. Villard's pages do not materially alter the understanding of them; but he has added a good deal to our knowledge of details, especially as regards the period of direct preparation, the movements of Brown in Iowa and during his second sojourn in Kansas, the organization of the new government at Chatham, Canada, and the collection of arms and money. Long as the Virginia plan had been in contemplation, and subordinate as were the Kansas operations to the achievement of this larger purpose, the matured project was not revealed to Brown's Massachusetts friends until 1858. It must ever remain one of the wonders of American history that men of sense and substance could be found to contribute money, to be spent without accounting by a man like Brown, and in aid of an undertaking obviously both treasonable and impossible; or that Brown could impress even his most enthusiastic supporters with his ability, given a handful of men and a few hundred dollars, to bring slavery to its knees. As it was, when the restiveness of the little band at the Kennedy farm, long inactive and fearful of exposure by inquisitive and suspicious neighbors, made it necessary to launch the enterprise, Brown, for all his years of thinking, went into Harper's Ferry on that fateful October night with no definite plan of procedure, and no provision for retreat in case of possible failure.

Into the trial of Brown Mr. Villard goes at length, paying particular attention to the charge, strongly urged at the time in many parts of the North, that the trial was unduly pressed and was not fair. In a generation not yet hardened to long-drawn-out criminal proceedings, the fact that Brown was still suffering from his wounds, and lay most of the time on a cot in the court-room, too weak to sit or stand, naturally aroused sympathy; but the jail physician testified that the prisoner was able to undergo the ordeal without danger, and the haste, even though unseemly, was at least in conformity with Virginia law. It does not appear that Brown suffered any denial of substantial justice, or was discriminated against by the court, albeit the prosecutor, Andrew Hunter, pressed the case aggressively. Brown's own statement, in his memorable last speech in open court, that he was "entirely satisfied" with the treatment he had received, is weighty testimony to the same effect.

Only the legalist who sees in John Brown merely an insane criminal or a common murderer, or in whose mind character and motives can never be separated from acts, can view without awe the final scenes: the defeated prisoner, with the dream of his life ended, refusing to countenance plans for escape and calmly awaiting death; the jailer wiping away tears at the pathos of the letters he perforce must read; the wife coming at the last, to whom were permitted to be given, though with scanty mede of time or privacy, the final instructions, the last messages to family and friends, and the good-by. Even the elaborate military accompaniments of the execution, suitable only for some desperate criminal, were, after all, no unfit array for the departure of a man who might have said, at any moment of his life, what he is reported to have said at taking leave of it, "I am ready at any time."

History has yet to pass its final verdict upon John Brown; and while Mr. Villard's researches, praiseworthy in high degree for their painstaking thoroughness, lighten at many points the task of appraisal, they also, of course, somewhat complicate it. There will still be asked the questions which, asked and answered a score of times already by enemies and friends, penetrate to the heart of Brown's career. Was he an irresponsible fanatic? Did he save Kansas for freedom? Did he give to emancipation its final impetus? Did he precipitate the civil war?

To each of these questions the answer, I think, must be, though with unequal emphasis, no. To ignore the element of religious assurance in John Brown's nature, his sincere and unshaken belief in the guidance of Providence, or to adjudge him a lunatic or a criminal because he was also a fanatic, is only to deny the potency of spiritual experience in human history. It is not the least of Mr. Villard's successes as a biographer that he has grasped clearly, and at the same time estimated at its true worth, this fundamental religious influence in Brown's life. Mental unbalance, as he points out, keeps no such high level of thought and expression as characterizes the later extant letters and speeches of John Brown; nor are we yet reduced to the necessity of interpreting historical events by the easy device of denying sanity to men who are visionary or intense.

Nor may we hail Brown as the saviour of Kansas or the liberator of the enslaved blacks. Freedom dawned upon Kansas no sooner because of what he did. As to emancipation, the solid preparation for that great step is to be found in the long and persistent agitation of the abolitionists, and the slow growth of a moral condemnation before which the system of slavery could not stand. Slavery was doomed before Brown began his attack upon it; and while his terrible blows startled the defenders of the fortress, they could not break down the gates. So, too, with the civil war. The irrepressible conflict was too far advanced, the bitter enmity of South for North too deeply stirred, the political and social antagonism too obviously irreconcilable, years before John Brown marched into Harper's Ferry, to be either checked or hindered. Neither the secession of South Carolina, nor the election of Lincoln, nor the attack upon Sumter, nor any other of the many important events which paved the way to war, was immediately affected by the raid, or, for that matter, by the discovery of a sentiment in the North friendly to it.

The service of John Brown was, rather, to reveal to the North, not by his life but by his heroic death, the depth and intensity of its own moral sense. What others had conceived of as, at best, only a remote possibility, he dared in amazing rashness to undertake. The foolishness of his plan at Harper's Ferry, and the pitifully impotent means with which he undertook to carry it out, do not obscure his purpose

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or the spirit in which he acted. His place, in other words, is not so much with men of action, or great leaders, or far-seeing reformers, as with the noble army of martyrs and the goodly fellowship of the prophets. He was the herald of a new day, the preacher of a militant social righteousness which ignored conventional limitations and gloried in hardship and sacrifice. No one could have been less a model in the troublous times he looked upon, or approached the performance of a solemn duty with a past more deeply stained and scarred; yet not even Lincoln himself was a greater inspiration to the soldiers who, in a few short months, were fighting for the Union. To have told with accuracy, sympathy, and impartiality, as Mr. Villard has done, the story of this remarkable life, is a solid achievement in the field of historical scholarship. WILLIAM MACDONALD.

TOPOGRAPHICAL MAPS OF THE UNITED STATES.

About thirty years ago the several independent geographical and geological surveys that under different departments of the general government had been for the previous ten years exploring and mapping the then little-known "Western Territories," were discontinued on account of lack of correlation and frequent duplication, to say nothing of unfriendly rivalry in their work. In accordance with a recommendation of the National Academy of Sciences, a single organization, the United States Geological Survey, was then established by Congress in their stead. The new Survey was charged with the task of preparing a geological map of the national domain; and as no topographical map existed on which the geological formations could be represented, the Survey, under the able direction of Major J. W. Powell, undertook the production of a topographical map of the United States. This caused some adverse comment at the time, and it was in fact a novel arrangement, for according to all European precedent the preparation of topographical maps should have been the work of army engineers, or should at least have been conducted under their direction. Ours is, I believe, the only geological survey in the world which includes a large corps of topographers, and which thus surveys, engraves, and prints for itself the indispensable topographical base on which its geological maps are published.

It must be admitted, however, that during the first ten or more years of the Survey's work, many of the topographical maps were, to say the most in their favor, of no great merit; for although the Survey received large, indeed enormous, appropriations for this work, it was for a time impossible to procure expert topographers in sufficient number; and when to this difficulty there was added the official pressure for large area of results and an insufficient inspection before publication, it is not surprising that many of the sheets issued between 1880 and 1890 had to be resurveyed in later years.

Thirty years of experience have witnessed great progress. It is chiefly in order to emphasize the excellence of the really admirable maps issued during the past fifteen, more particularly in the past ten, years, that mention of the earlier imperfect work is here made. Many of the sheets lately issued are masterpieces of cartography. The standard of accuracy demanded has been constantly rising. Inexperienced young surveyors have been trained into expert topographers. Inspection has become more and more thorough. The truthfulness of the maps, and hence their value in many practical uses, has gained wide recognition. They constitute to-day an indispensable element in the equipment of any one who would acquaint himself with our geographical foundation for problems of any sort. A good number of States now contribute towards the expense of surveys within their boundaries; but the work of surveying is left wholly in the hands of the national organization.

The best of it is that these excellent maps are made available for wide use by being sold at a merely nominal price. The cost of surveying, drawing, and printing is charged to the Geological Survey, which must have the maps whether they are otherwise used or not. If any one else desires a map, he can have it at the cost of printing, five cents for a single sheet, or three cents a sheet by the hundred. The sheets are now called quadrangles; an explanation of the style of the map is printed on the back of each sheet. A list of all the quadrangles thus far published, with index maps of the several States, can be had free on application to the Director, United States Geological Survey, Washington. Large orders, as for schools or libraries, can be conveniently sent in by marking the maps desired in the printed list.

If any one wishes to measure the recent improvement of the Survey maps, let him look first at the Tell City, Ky., and Fort McKewett, Texas, quadrangles, with their monotonous uniformity of contour-line curvature, and then examine the delicate lines on the Bessemer, Ala., and Socorro, N. M., quadrangles, by which so nice an expression is given to many kinds of surface; or let him confront the earlier and later editions of the Fort Payne, Ala., or Oconomoc, Wis., quadrangles, and note the vast increase of detail in the newer maps. If any one wishes to note the sketchiness of some of the maps drawn over from earlier surveys, let him look at the Uinta, Utah, sheet, on a scale of four miles to an inch with an overlarge contour interval of 250 feet, and then turn to the Gilbert Peak and Hayden Peak quadrangles, which include part of the same area on double the scale, with 100-foot contours; it is really rather difficult to identify corresponding points, so vaguely does the older map represent the singularly sharp forms shown on the later maps.

The surveys undertaken in coöperation with some of the States have in a few cases resulted in bringing out maps of special districts on an exceptionally large scale, to meet particular economic demands. Thus a survey of that part of the Mississippi flood-plain known as the Yazoo basin, in conjunction with the State of Mississippi, has produced a series of "advance sheets" on a scale of 1:24,000, with five-foot contours, which exhibit the behavior of wandering rivers on a flat flood-plain with a degree of detail seldom equalled. Similarly parts of the great plain known as the Sacramento valley have been surveyed in conjunction with the State of California on a scale of 1:31,680, again with five-foot contours; and here one may see how actively the streams from the adjoining mountains have been aggrading or building up the plain, for the contours frequently turn down-stream instead of up-stream as they pass a water-course. The demand for information about Alaska is bringing forth some extraordinarily interesting sheets; for example, the Fairbanks and Nizina quadrangles, on which the peculiar forms of severely glaciated mountains are portrayed with great expressiveness. At the present rate of progress, we are really in a fair way to have our geographical features well recorded within the life of those now living.

It may be suggested that a case, measuring about two by four feet on the base, and six feet high, with many narrow-spaced shelves holding stiff-paper folders, will contain a great collection of the topographical maps here described. By beginning betimes with a moderate outlay for the maps already published, a small annual appropriation will keep a most serviceable collection up to date for the future. Let it be noted further that "Professional Paper, No. 60," prepared by Professors Salisbury and Atwood of the University of Chicago, and recently published by the Geological Survey, contains samples of many maps with brief explanatory text, frequently illustrated by photographs. It will therefore serve as an excellent guide to the appreciative use of the maps in general. This volume was so actively demanded all over the country that its first edition was soon exhausted; but it is understood that a second edition will appear at an early date. If it were generally known that explanatory handbooks of this kind are to be had, and that three hundred and thirty-three ex-

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cellent maps can be bought for ten dollars, many a library and school, where few maps are to be found to-day, would begin a map collection and build it up towards completeness by new orders every year. The maps issued by the Geological Survey are a highly educative advance over the fancy-colored pages of school atlases, and the roughly printed pocket maps of the States prepared for commercial use. The more they are known, the more generally will they be used, and the better we shall know the land we live in.

W. M. Davis.

RECENT FRENCH HISTORY.

Paris, October 8.

"La Guerre de 1870" (2 vols., 8vo Plon), by Henri Welschinger, examines the causes and responsibilities of the Franco-Prussian war. The author is known for conscientious work in French history, of mildly conservative tendency. There are so many still living to whom the great war brought the downfall or the accomplishment of their political hopes; its consequences are still so dominant in the international life of Europe; so much partisan passion, misunderstanding, misrepresentation, recrimination, still exist after forty years, that fair and full examination seems at once an imperative necessity and a practical impossibility. For M. Welschinger, it may be said that he has written the best book, all told, which has yet appeared on the subject. It is more documentary than any other yet published; it has less partisan emphasis—and less omission. It fails where all the historians of a time so confused with passion, which was not all political, have consistently failed.

The late Edmond Rousse's legal career, which many years after brought him to the French Academy, was rudely interrupted by the war and the ensuing Commune. He said of it in dispassionate words what M. Welschinger has heeded better than most Frenchmen: "Let us not deceive ourselves; let us not throw on a few the faults committed by all." No doubt Napoleon III allowed Prussia to grow until its advance became identical with the realization of a United Germany. But is it certain that, if he had so wished, he could have prevented, in presence of England's inaction, the rude brushing away of Denmark from Schleswig-Holstein? or, considering the steady growth of political opposition at home, that he could have intervened later to prolong Austria's leadership among the petty German States? It is true that Sedan followed Sadowa, but both came after Magenta and Solferino. If Napoleon III had never had a policy of "nationalities," if he had never occupied France in foreign wars, it is possible that Cavour would not have succeeded in uniting Italy. It is not certain that Bismarck would not have reached his ends. French writers too easily suppose that France put at her Emperor's disposal power sufficient to regulate the entire Continent.

M. Welschinger recognizes that political opposition at home was largely responsible for the inferior state of the French army when war came, and that the Emperor had vainly tried to overcome this opposition. It was those leaders who seized the opportunity of Sedan to get possession of the government in France, it was their party which was to centre its hopes in Gambetta when too late to remedy the evil for which they were as responsible as any others. They did this with a full knowledge of the insufficient effectives of France and of the 900,000 trained soldiers ready to take the field in North Germany. In a note addressed individually by the Emperor to each member of Parliament, the comparison was made for them. They rejected the Emperor's appeal and even the compromise proposed by the War Minister, Maréchal Niel. The Prince Imperial, shortly before his death, took occasion publicly to recall this fact. No historian who loves truth more than the cult of the founders of the Third Republic can neglect it.

Again, during the last stormy sessions of the Imperial Parliament, no one cried louder for war than Gambetta. *Paroles scélérates!* was his protest against Robert Mitchell, who insisted that the reply of the Prussian King did not compel France in honor to declare war. It is to be regretted that M. Welschinger, while dwelling on this paralyzing opposition, should not credit their large part of it to those who, to satisfy their republican ambition, sacrificed, not only the Empire, but France itself. Their opposition was made effective, as M. Welschinger points out from his own recollections, by the abhorrence of the middle classes for any compulsory military service which should mix up their sons with those of the common people. He does not remember the persuasion among religious people that universal military service was an artifice of free thinkers to debauch the Christian faith and morals of French youth. Men like Jules Ferry and Ferdinand Buisson, who were to give its anti-Catholic organization to the Republic, helped the opposition by the part they took in international peace congresses.

Coming down to the immediate declaration of war, M. Welschinger still attributes a part of the responsibility to the Empress Eugénie, to her court and party among the Deputies. The Empress, as a foreigner and *parvenue*, as a sovereign conferring ostentatious brilliance on Imperial rule in the eyes of the whole world, and as a Catholic protecting the Pope, had incurred animosities distinct from the mere political opposition to the Empire. She was the scapegoat ready to hand—the war was her war the moment it failed.

For years, childishly and ungallantly, those who had clamored for war after refusing the Emperor the means needed to prepare for it, tried to cast the responsibility for it on the unlucky Empress. It remains the popular legend, ready for political use. A sober historian like M. Welschinger, whatever his political prejudices, could not go to such lengths. But he seems not to have weighed sufficiently the evidence from within of a man like Emile Ollivier, whom the Empress did not love, but who refuses to believe in the supposed influence of the Empress over her husband's decisions. As to her activity in Cabinet councils, which was a part of the legend, his testimony must be taken as final.

The disastrous effects of court influence in keeping in office aged and incompetent generals and the consequent inefficient organization of the means which had been allowed the Emperor for waging war, is another question. The Emperor's desperate state of health, which was unknown even to the Empress, counted for much. Such evil was perhaps inherent in rule like his, which was never more than a prolonged Imperial adventure.

The commission organized at the French Ministry of Foreign Affairs for the publication of the documents in its archives relating to the origins of the war of 1870, has two volumes ready for publication. Their appearance is delayed by a controversy concerning the publisher chosen by government. The three responsible editors are MM. Joseph Reinach, Emile Bourgeois, and Professor Aulard. Their political complexion was sure to excite criticism, M. Reinach as inheriting Gambetta's traditions, M. Bourgeois for the stand taken in his works on France and the Roman Question, M. Aulard for his understanding of history as a "Republican defence." If the diplomatic documents are given complete, and not in a selection, the publication will be sufficient for historians otherwise equipped for this most arduous study of the truth of contemporary history. Editorial narrowness is chiefly to be feared in not going far enough back or far enough afield. The conflict between French and Prussian diplomacy did not begin with the Danish Duchies nor grow by Austria and Rome alone.

S. D.

NEWS FOR BIBLIOPHILES.

Eighteen or twenty years ago a friend gave to the Hon. Peter A. Porter of Niagara Falls, N. Y., a copy of one of the many editions of Hennepin containing the engraving of Niagara Falls which first appeared in his "Nouvelle Découverte" (1697). This was the beginning of Mr. Porter's Niagara Falls collection, one of the most notable

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local American collections ever brought together. This library he has recently disposed of to a firm of booksellers in this city.

The Falls of Niagara were known to European travellers long before they were seen and described by Hennepin. In Champlain's first publication, that little pamphlet "Des Sauvages" (Paris, 1603), which is now worth much more than its weight in gold, there is a mention of a waterfall between two great lakes, around which the Indians are obliged to carry their canoes. The same little volume contains a poem in which a great cataract is mentioned, and this is supposed to refer to Niagara. The second and third references to the Falls in print are found in the Jesuit Relations of 1649 (in a letter written by Father Ragueneau) and 1653 (in a letter by Father Bressani). The fourth mention, so far as Mr. Porter could discover, is in a supplement, by Dr. Gendron, added to the last volume of an enlarged edition of a history of the world originally prepared by Pierre Davity and first published in 1626. This revised edition containing Dr. Gendron's account of the Huron country is dated 1660. These writers described the Falls from hearsay only. The Falls had been indicated on Champlain's map of 1632, but without name. The earliest map which Mr. Porter could trace upon which the Falls are named is one in an atlas published by Sanson (a great map publisher of Paris) in 1657. Upon this map is found the name "Ongiara Sault."

It is probable that French traders and *coureurs du bois* had many of them seen the Falls before Father Hennepin, but his description, printed in his first book, "Description de la Louisiane" (Paris, 1683), is the earliest printed account by an eyewitness. And on the map published with the same book the Falls are designated as "Le gran sault de Niagara." This is the earliest appearance of the modern spelling of the name in print. In the text the Falls are not mentioned by name, but "La Rivière de Niagara" is referred to. The first engraved view of the Falls appears as a folding plate in Hennepin's second book, his "Nouvelle Découverte d'un tres grand Pays" (Utrecht, 1697).

Mr. Porter was especially interested in Hennepin and his writings, and made every effort to secure every known edition of any of his books or extracts from them. His Hennepin collection is without doubt the most extensive ever brought together, notwithstanding the fact that there are half a dozen or more editions or variations known to exist which he has never had the opportunity to acquire. He was, however, able to procure several volumes not described by any of the writers upon the bibliography of Hennepin.

Three books, the two later being in fact based in part upon the first, comprise all of Hennepin's writings known. The first editions are (short titles only):

"Description de la Louisiane," Paris, 1683.
"Nouvelle Découverte d'un tres grand Pays," Utrecht, 1697.
"Nouveau Voyage d'un Pais plus grand que l'Europe," Utrecht, Ernestus Voskuyl, Imprimeur, 1698.

These three books, with condensations of them and extracts from them, were more often translated and printed in the various countries of Europe during the early years of the eighteenth century than the works of any other traveller in America.

The earliest issue of the "Nouveau Voyage" with the printer's name "Ernestus Voskuyl" in the imprint is of excessive rarity. It is mentioned by Dr. Paltsits (the latest bibliographer of Hennepin), who says:

It is very uncommon, and is known to me only from Felix van Hulst's "Notice sur Le P. Hennepin, d' Ath," Liège, 1845, p. 36; and from a copy offered for sale in the spring of 1902 by a Jesuit in France, in correspondence with Mr. Thwaites.

Most copies of the book have the bookseller's name in the imprint, which reads "Utrecht, Antoine Schouten, Marchand Libraire, 1698."

The first book, the "Louisiane," was dedicated to Louis XIV of France. Before the publication of the "Nouvelle Découverte" Hennepin had fallen under the displeasure of that monarch and had been exiled from France. He resided for a time in Belgium and is believed also to have lived in London. His two later books, as well as the somewhat enlarged translation of the two issued in London in 1698 under the title of a "New Discovery of a Vast Country in America," were dedicated to William III of England. Mr. Porter's copy of the second issue of the "Nouveau Voyage" is a presentation copy from the author to (apparently) Thomas Herbert, eighth Earl of Pembroke, who had been the chief English plenipotentiary at the treaty of Ryswick in 1697, when William III was acknowledged King of England. We may presume that Hennepin had made the earl's acquaintance there.

John Law's Mississippi scheme was apparently responsible for several exceedingly rare little books, extracts from Hennepin, printed in 1720 on poor paper, perhaps for free distribution among prospective purchasers of stock in the Mississippi Company. Mr. Porter procured four pamphlets of this character in French, three of which are undescribed, and no other copies known. Of the fourth there is a copy in the Lenox Library. These are:

(1.) "La Nouvelle France, ou la Description de la Louisiane, Connuë sous le nom de Mississipi. Nouvellement découverte par ordre du Roy [4 lines] Par le R. P. Louis Hennepin, Missionaire Recollet & Notaire Apostolique. Sur l'imprimé à Paris. M.DCC.XX." Signatures A-D, each twelve leaves, consisting of title, 1 leaf; Dedication, 5 pages; "Les Mœurs des Sauvages," pages [2]-54; "Description de la Louisiane," pages 55-66 and 57-80.

(2.) Same title as No. 1 except date, which is "M.DC," the other letters having dropped out. Same number of leaves but contents partly differing. The Dedication is in small type, filling four pages only, which is followed by "Le Royaume de la Louisiane ou de la Nouvelle France," pages 1-4, not in the other edition. Then comes "Les Mœurs des Sauvages," pages 5-54, and "Description de la Louisiane," pages 55-66 and 57-80. The two editions are generally page for page, but one chapter of the first part, "Remèdes contre les Maladies," pages 12-15 of the first edition, is omitted in the second. They are both from the same printing office, but are two distinct settings of type, the headlines throughout being in capitals in the first edition and in italics in the second. No other copy of either edition is known, and they have never been described by any bibliographer, so far as can be traced.

(3.) "Description du Mississipi, Le Nombre des Villes & Colonies établies par les François, [8 lines] Par M. le Chevalier de Bonrepos, Ecrite de Mississipi en France, a Mademoiselle D. . . . Imprimé à Roüen, Se vend à Paris, Chez Berthelemy Gurin, ruë du petit Pont, près le petit Châtelet. 1720. Avec Permission." Signatures A, 8 leaves; B, 4 leaves; C, 8 leaves, and D, 3 leaves. The text begins on page 3 with the heading "Description du Mississipi" and ends on p. 45 with "Ma tres-chère Cousine, Vôtre tres-humble Serviteur, Le Chevalier de Bonrepos," followed by "Fin." On page [46] is the "Permission." dated July 1, 1720. The book is an extract or condensation of Hennepin's "Louisiane." There is another copy of this book in the Lenox Library.

(4.) "Relation du Voyage de Mississipi, par le R. P. Hennepin Recolet." No title-page, the above being the heading of the first page. Signature A, 4 leaves. At the end is the colophon: "Sur la copie Imprimée à Evreux, chez Jean Malassis, Imprimeur de l'Evêque." Nothing is known of the Evreux edition and no other copy of this reprint can be traced. The date is probably about 1720.

Besides the four extracts or condensations described above there is also one in English more frequently met with, having the title "A Discovery of a Large, Rich and Plentiful Country, in the North America; Extending above 4000 Leagues. [6 lines.] London: Printed for W. Boreham, at the Angel, in Pater-Noster-Row. (Price Six-Pence.)" This consists of Signatures A, 2 leaves; B, C, D, and E, each 4 leaves, made up of title, 1 leaf; preface, 2 pages; text, pages 1-24 and 17-22; advertisement of books, 2 pages.

Correspondence.

UNIVERSITY STUDY OF ART.

To the Editor of The Nation:

Sir: At the outset I would distinguish clearly between the collegiate study of the history of art and the same subject as a branch of university instruction. For years excellent courses in the history of art have been given to undergraduates at Harvard, Princeton, Brown, Williams, Bryn Mawr, Wellesley, the University of Chicago, to mention only typical colleges. The women's colleges have encouraged these studies more seriously than the men's. We are still as a nation in the stage where the study of art smacks suspiciously of dilettantism. Throughout the West and middle West courses in drawing and painting have been popular, and this, while well enough in itself, has introduced a rather unfortunate confusion between the historical study of art as a means of culture and the rudimentary practice of the handicrafts underlying art. Many will regret that Columbia University, by nominally affiliating the National Academy of Design, some years ago, gave countenance to this prevalent confusion of ideals. On the whole, the historical study of art in the colleges has had a slow but normal growth. It is hindered at present merely by the privileged position of the older departments of the curriculum and by the scant supply of competent instructors.

As a university study, art is only at its beginnings. There have been notable instances of professors who have individually put their experience at the disposal of advanced students, but no such thing as an art seminary has yet existed in America, and outside the field of classical archæology I suppose the number of doctorates granted in the history of art could be reckoned on the fingers of one hand. Harvard and Princeton are, I believe, the only American universities which have regularly trained advanced students, and the effort has been chiefly in the classical field. Now much of

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this neglect of one of the most interesting of subjects lies in the very nature of the case. If the student of history and philology suffers from the absence of his original sources, the student of art suffers tenfold. Photographs and casts are at best sorry substitutes for the marbles of Greece and the frescoes of Italy. Mere book learning can never replace the vivid experience of masterpieces. So keen has been this conviction that such self-made authorities as Bernhard Berenson and F. M. Perkins have simply expatriated themselves and pursued their investigations individually on the spot. Such a course was inevitable twenty years ago; it is so no longer.

Obviously the time will never come when the student of art will not need to travel much, but the hour has already struck when he can advantageously pursue the better part of his university studies at home. Within twenty years America has supplied herself with abundance of original material, from the primitive art of Greece, Egypt, and the Far East to the product of yesterday. Between the public museums and private galleries, which are usually accessible to students, every branch of the fine arts may be studied in superior examples. We lack and always shall lack the monumental works associated with architecture, but of portable objects we already have an abundant supply of good quality, and are to have more. To put the matter practically, in every subject there is in our Eastern States plenty of material for information and research, enough, I should say, to keep a diligent graduate student going for a couple of years; his third year, and perhaps fourth, should be spent abroad. I see, that is, no reason why a graduate student of fine arts who can afford at least one year of travel should not look forward as confidently to his doctorate as a chemist does.

But nobody wants a doctorate in fine arts. Such is the fact, and it merely illustrates the sheeplike tendency of student human nature. Because there never has been a career open to the trained scholar in this subject, people act as if there never could be. As a matter of fact museums are springing up throughout the land, and every one is put to it to find a well-trained director or curator. Our great museums still have to recruit their staffs from abroad. College lectureships and professorships of art are vacant because there are no fit candidates. In short, about the only learned profession that is not sorely overcrowded is precisely this delectable neglected one of art critic and historian. When these facts are realized there naturally will be seminaries of art history in our universities.

A word on the conditions of such study and, avoiding odiously detailed comparisons, on present academic facilities for work may seem in place. In all fields the graduate schools will in time come to see that their aim is a dual one. An elect minority of students must be trained as specialists; the greater number need merely a scholarly and somewhat discursive knowledge which shall equip them as teachers, or writers at large. Prof. Irving Babbitt has defined these two goals with pungent eloquence. Professor Trent, in a recent charming essay in the *Nation* (September 8), assumes this duality as a dictate of common sense. Some dozen of our universities are already prepared to help the graduate student who means to become a journalistic critic or a collegiate teacher. Indeed, a number of colleges can, and occasionally do, award the master of arts in these branches. That a master's degree is not a certificate of fitness to teach is undoubtedly true. I think, however, that this ancient but rather discredited degree could and should be rehabilitated. It would serve as the goal of a thorough cumulative course, as the doctorate stands for experience in original research. But my immediate concern is chiefly with the candidate who wishes to become a specialist or expert in the fine arts looking forward to museum work or a university post. What can we do for him? Nowhere near what Berlin or Paris can do, yet a good deal and enough. Moreover, foreign methods and too much unassimilated travel are confusing and time-wasting to the immature student. Under the right guidance he can pass his first year or two more profitably about Boston or New York than he could in Athens, Rome, or Paris. But where shall our incipient expert go?

The question is of some delicacy. Boston probably still offers the best general facilities as regards materials and association with the right sort of scholars. The Boston Art Museum is the best balanced in the country; the Public Library has a fine equipment of books and photographic reproductions; the private collections are noteworthy; Harvard has her small museum with photograph and print collections and a few well chosen originals. The atmosphere is favorable to the subject; a rather youthful group of professors make up in enthusiasm for what they may lack in experience. Yale has in the Jarves collection a most interesting gallery of Italian primitives, but confines her academic efforts to practical classes in the arts and to courses for undergraduates. New York is rapidly passing Boston, probably has already done so, in wealth of original works of art. The Metropolitan Museum, between the galleries and library, will some day be a Mecca for students, and already attracts many; but the art department of Columbia University is still merely on paper. Unless it be occasional courses in classical archæology, no graduate instruction is given. For want of funds or of the right initiative a unique opportunity is going begging. The University of Chicago has a strong teaching force but is handicapped by scarcity of original material and the remoteness of the great Eastern museums. Princeton with an art department of five professors, each a specialist, the beginnings of an art museum, and a working library including 4,000 books and more than 40,000 photographs, may fairly claim academic primacy in this branch. The university is conveniently situated, so that the collections both of New York and Philadelphia are accessible. In fine, while other universities afford special facilities in single branches, Harvard and Princeton alone combine a fairly comprehensive schedule of courses with the necessary library and photographic aids and with accessibility to large collections of fine originals.

For the present a far-sighted student of the history of art would have to choose between more varied and numerous courses at Princeton, and the superior outside facilities offered to the graduate student of Harvard. A man who needed direction would probably fare better at Princeton, one who had already found his way might do better at Cambridge. Of course, some unexpected turn may alter the entire situation. Whenever Columbia is able to muster a strong art faculty, her position will be the strongest. The transfer of the Freer Collection to Washington, would, if accompanied by appropriate instruction, make the capital a centre for the study of Far-Eastern art. Institutions like the University of Pennsylvania and the University of Chicago are advancing at a normal pace. Eventually university instruction in the history of art will have its outposts in European schools under American management. Already such work is done by the School at Athens and the School of Archæology at Rome. The task is merely to extend such facilities to the entire field of art.

We are at present in the anomalous position of having two or three courses and professors of art for every graduate student. As I have already pointed out, the simple economic demand for trained men will soon remedy that paradox. It has seemed worth while to give this cursory survey and forecast of a university movement which, though at its beginning, is evidently in accord with the tendencies of the time and full of promise.

PRECEPTOR.

New York, October 15.

STRIKING AT THE KING.

TO THE EDITOR OF THE NATION:

SIR: In the view of the writer, the *Nation* may now, in all fairness, be classed with the critics of Theodore Roosevelt. And certainly few men can better afford than he to regard his critics with equanimity. After nearly eight years in the Presidential office, he was still strong enough to name his successor, and that successor would, doubtless, have been himself had he but spoken the word. And there are to-day thousands, yea, millions, who regard him as the strongest personal force in American public life. It seems to be of little use to pick at him or portray his faults and weaknesses; to review again his unfortunate personal controversies. Was it Emerson who said, "If you strike at the King you must kill him"? It is true that Roosevelt is not a Washington or a Lincoln, but in comparison with Jackson, the most powerful leader of his time, he shows to good advantage. Roosevelt has no unworthy favorites. He elevated the tone of public life; called men of education, ability, integrity, and capacity to the public service. It is true that he did not accomplish all that he or his supporters desired, but consider how the money power has developed since Jackson's time, and how strong are they who desire or tolerate corporation rule in politics and legislation. Both these great forces have little love for Roosevelt. The writer agrees with the *Nation* in calling Gov. Hughes "the finest figure in our public life," but it may be well that he withdraws from the rough-and-tumble fight of politics to take a higher station. Roosevelt is evidently able to give Barnes, Wadsworth, Woodruff, etc., "all the fight they want," as he promised.

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In the matter of "contempt of court," if Roosevelt cannot stand with Lincoln, he stands with a vast number of his countrymen. Several years ago, in an address before the Yale Law School, so good a lawyer and judge as William H. Taft stated that the administration of criminal law had broken down in this country, and supported his position with abundant proof. He also said, and it appeals to the common sense of every intelligent person, that there should be no retrial in a criminal case if the higher court is satisfied of the justice of the verdict in the trial court.

In the view of his critics, Roosevelt is a dangerous man. In the view of his friends, he is not an ideal man. Some of us "love him best for the enemies he has made." He is a good fighter, perhaps the best his party can show to-day.

LEWIS HYDE.

Spiceland, Ind., October 5.

A LETTER FROM THE PHILIPPINES.

TO THE EDITOR OF THE NATION:

SIR: Your readers may be interested in the following extract from a recent letter written by a government employee in the Philippine Islands, a college man who earned distinction in his undergraduate days as an able student and who has won promotion in the Philippine service by his executive ability. I hope the extract may help to impress upon the readers of the *Nation* the fact that the longer we remain in the Philippines the more difficult it will be for us to withdraw.

E. M. H.

Moscow, Idaho, October 8.

You have doubtless been reading a little of the visit of Secretary of War Dickinson to the islands. His coming was known well in advance of his arrival, of course, and you can hardly imagine the wild anticipations with which the Filipino political leaders looked forward to the visit. They had it all planned out that the Secretary was to look around a little, scourge the American administration, and then reach into his pocket and gracefully extract and hand to them "Philippine Independence," as a little memento of his visit.

Of course it is unnecessary to add that the Lincolns and Washingtons and Websters of the Philippines were sadly disillusionized. Their newspapers are bewailing the affair yet. What made their disappointment especially keen was that they had such a magnificent petition for *la independencia* all made out, with thousands of signers from every province, and then it fell so flat!

There is one politician here who is so far ahead of every other in popularity that there is no comparison. His name is Dominador Gomez. He has served one term in the penitentiary for importing opium illegally, and is now under sentence for having fomented a groundless strike among the 'longshoremen and others in Manila; yet none of his odorous exploits seem to lessen his hold on the popular mind. In a wildly applauded speech in the province of Negros Oriental recently he said that it was a coincidence which might have some significance that the locust pest and the rinderpest (a cattle disease) and the Americans had all arrived in the islands at about the same time.

You will infer that the political horizon is pretty dark, but it must not be imagined also that we Americans oppress our minds very much with the doleful situation. We go on about our work and think about it as little as possible. It really doesn't matter very much what the natives think or do about politics. American capital is being invested here to such an extent that independence is not in the slightest degree a present menace. And the more capital comes the farther off is independence.

LATIN-AMERICAN SPANISH.

TO THE EDITOR OF THE NATION:

SIR: One of the common or "vulgar" errors fit to figure in a modern "Pseudodoxia Epidemica" is the fixed belief that Latin-American Spanish is a deplorable corruption of Castilian Spanish. Mr. Claude King of "Sports Afield," dwelling on the topic in a recent communication to the Chicago *Inter Ocean*, regrets the prevalence of this idea. It may be of interest to some of your readers to know that the Spanish of the Southwest, South America, and the Antilles may rightly claim to be, indeed, nothing other than an excellent preservation of a good, old dialect spoken now, as in the past, in the very heart of Castile itself. If this fact were widely known, Americans travelling in Spanish-American countries might have one less reason for superciliousness toward those whom they benignantly term "the natives."

When Columbus left Spain on his first voyage of discovery he set out from the port of Palos, in the Andalusian province of Huelva. This established the custom for navigators of sailing for America from the southern seaboard, some leaving by way of Palos, and some from Cadiz. After the first voyages there was established in Seville an office called the Casa de Contratación, for the purpose of furnishing supplies and equipment for the vessels departing for the New World, "a body at once administrative and judicial, which soon became subordinated to the council of the Indies. . . . No ship was permitted to sail from Spain to America, or land from there, until it had been inspected by the officers of the Casa, and had received a license. Of everything a most careful register was kept. Charles V had ordered, on pain of death and confiscation, that every Spaniard, embark where he would, must direct his journey back from America only to Seville; and soon the journey out was only permissible from Seville. . . . This preference for Seville came from the fact that it was the only large place in the kingdom of Castile which could carry on ocean commerce, and at the same time had a considerable river trade. Then, again, since the kingdom of Castile alone had borne the expense and dangers of the discovery of America, it wanted to have all the profit of it." As a result of these regulations—quoted from Wilhelm Roscher's "The Spanish Colonial System"—and of the monopoly of trade possessed by Seville and a few other Andalusian cities, it was quite natural that most of the emigration should have been from the country round about the southern seaports. The difficulty of communication with the interior forbade, for a long time, any general emigration from other parts of Spain. It is the speech of these first settlers from Andalusia which constitutes the fundamental element of contemporary Latin-American Spanish.

One instance out of many of the conservation of the original language is furnished by the inhabitants of Porto Rico. A comparison of the speech of the average Porto Rican, and more particularly of the *jíbaro*—descended from the old Spanish stock—with that of the present-day Andalusian, shows a striking similarity down to extremely minute details. Wulff's phonetic transcription of Andalusian, made in 1880, is nearly pure Porto Rican.

Don Manuel Fernández Juncos, a Spanish writer, long resident in Porto Rico, has pointed out other evidences of the Andalusian origin of the *jíbaros*. They are fond of the sentimental songs of the Andalusian type; they use the *vihuela* and the *tiple*, which are abbreviated forms of the Andalusian guitar; they believe in common Andalusian superstitions; and the occurrence among them of such family names as Jiménez, Montilla, Córdoba, Sevilla, Sarmiento, Jerez, recalls to mind places, estates, and old families of southern Spain.

What has been said of our island possession may be said of Latin-America as a whole. The language spoken there is, with all its peculiarities of pronunciation, genuine Spanish.

J. WARSHAW.

University of Missouri, October 13.

THE NOSE IN POETRY.

TO THE EDITOR OF THE NATION:

SIR: Did the symposium on noses (see the *Nation*, September 29 and October 13) bring out the passage from Aristophanes, "Clouds," 341-44, which may be roughly Englished as follows:

> Streps. Tell me, what's the matter with them, if they are really clouds, for they certainly resemble mortal women? They surely are not such.
>
> Soc. Well, what are they?
>
> Streps. I don't know positively. They certainly resemble spread-out fleeces and not women, by Jove! for these have noses!

The emphasis on this feature is interesting.

GEORGE H. DANTON.

Butler College, Indianapolis, Ind., October 15.

Literature.

ONE OF THE TRAGIC COMEDIANS.

Princess Helene von Racowitza, an Autobiography. Authorized translation from the German. By Cecil Mar. New York: The Macmillan Co. $3 net.

The Macmillan Company has issued in attractive form an English translation of the autobiography of Princess Helene von Racowitza. The German original was noticed in the *Nation*, October 28, 1909. The translation by Cecil Mar reads as though the story had first been told in French, for there is a sprightliness, a vivacity, a sparkle to the narrative which is fairly exhilarating. Minor blemishes in the translation there are—the German *genial* can hardly be transliterated into the English "genial"—but the spirit and verve of the author live in the present version.

The story of her life in this country will give the book an additional charm for American readers, although they will readily detect certain inaccuracies. For example, *John* Smith instead of *Joseph* Smith is credited with founding Mormonism (p. 308). The "marriage stone" in every village before which in colonial America marriages were verbally contracted (p. 348) is, of course, mythical. Most readers will be surprised also to learn who held "the ex-

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alted post of Marshal of the United States in Washington" (p. 370).

Helene von Racowitza, as it pleases Frau von Schewitsch to call herself, after her first husband, has a double claim upon public interest. She is the woman for whom Ferdinand Lassalle lost his life in a duel, and she has written the most absorbing autobiography since Marie Bashkirtseff. The story of her love affair with Lassalle furnished Meredith with the plot of "The Tragic Comedians." But her entire career, checkered as it is, falls not a whit behind that dramatic episode in its power to enchain attention.

It is too late, of course, to raise the question of the transcendent ability of Lassalle. On that point the testimony of Bismarck, who recognized in Lassalle a potential Alcibiades, is conclusive. But many a genius cuts a sorry figure in a love affair, and this was emphatically true of Lassalle. His fatuousness peers out from behind the screen of affection with which Princess von Racowitza would shroud it. When her own family had made an indignant outcry over her announcement of her engagement to Lassalle, and when she had fled from under her father's roof to meet Lassalle on his arrival in Geneva (where her father was Bavarian ambassador), the wretched lover ordered her back to her parents, despite her tearful and well-grounded assurances of their eternal obduracy. Lassalle's overweening self-conceit made him imagine that he must prove irresistible to her family. Not content with this, he sought to enlist the interest of his former mistress, Countess Hatzfeldt, in his avowed effort to obtain the hand of Helene in marriage. Naturally the countess proved a "false friend." Even Princess von Racowitza cannot help exclaiming, "How little Lassalle must have understood of woman's character, notwithstanding his many love episodes!" (p. 129.) There is little use in attempting to explain his conduct. His "overwrought nervous condition" and his ingrained "Jewish filial affection" which would not countenance an elopement, cannot palliate his downright folly. He finally realized the tragic truth himself, when he wrote, "My criminal stupidity is now my martyrdom" (p. 129). Meredith's fine characterization is quite literally true.

> He perished of his weakness, but it was a strong man that fell. If his end was unheroic, the blot does not overshadow his life. His end was a derision because the animal in him ran him unchained and bounding to it. A stormy blood made wreck of a splendid intelligence.

The subject of these memoirs was descended on her father's side from Swedish-Norwegian ancestry, while her mother was the daughter of a cultivated Jewish family of Berlin. Her father was a courtier and diplomat, representing Bavaria at Victor Emanuel's court in the late fifties. Her early associations and surroundings were those of the *grand monde*, particularly at Nice, that caravanserai of cosmopolitan society solely intent, before the impending war clouds descended upon Europe, to "fleet the time carelessly, as they did in the golden world." Despite the subtle moral poison with which the atmosphere was charged, there are certain indelible pictures which she draws of the place and its habitués. The following of Bulwer Lytton invests him with a perpetual fool's-cap:

> . . . His fame was at its zenith. He seemed to me antediluvian, with his long, dyed curls and his old-fashioned dress . . . with long coats reaching to the ankles, knee-breeches, and long colored waistcoats. Also, he appeared always with a young lady who adored him, and who was followed by a man servant carrying a harp. She sat at his feet and appeared as he did in the costume of 1830, with long flowing curls called *Anglaises* . . . In society, however, people ran after him tremendously, and spoilt him in every possible way. He read aloud from his own works, and, in especially poetic passages, his "Alice" accompanied him with arpeggios on the harp (p. 46).

Bulwer Lytton is only one of a long line of celebrities with whom Princess von Racowitza, in her social life or afterwards in her dramatic career, was thrown into contact. Cavour, Hans Christian Andersen, Von Liebig, Meyerbeer, the Empress Eugénie, Wilhelmj, Hans Makart, Liszt, Madame Blavatsky, Björnstjerne Björnson—all appear in her pages in very vital portraiture. Many of the reminiscences are emphatically not *virginibus puerisque*, but her "Pompeian excavations" do not spare herself, nor is there bitterness therein, save against her own family and the Countess Hatzfeldt.

The philosophy of life and morals which the volume frankly unfolds is, to put it unequivocally, quite impossible. Briefly, it is a frank avowal of what the author calls "the equal rights of man and woman in love affairs" (p. 63); "the equal rights in love of the free woman with those of the man, provided no regard need be taken for wife or child" (p. 231). This is not at all synonymous with the so-called "single standard" of sexual morality which metes out disapproval upon offences irrespective of the sex of the offender. It is rather a positive justification of the *Wahlverwandtschaften*, provided only that the *liaison* does not harm innocent third parties, from whom childless spouses appear by definition to be excluded. The writer herself does not seem able to hold consistently by this novel philosophy of conduct. If it were true, why the frequent plea of inheritance, the "Viking blood," in frequent exculpation of her own passionate youth? Or, why chide early upbringing and seductive surroundings when the tree of forbidden fruit is, after all, only a bogey?

And yet with all her fantastic philosophy, and her occasional lapse into occultism, and despite her most regrettable deviations into the primrose path, the final impression made by these confessions is that their author has a winning and essentially lovable spirit. "I have often," she says, "and with full consciousness, acted in defiance of the moral laws of the world; but I have always taken the consequences upon myself without hesitation" (p. 231). If she was inconstant in love, until the great love of her life for Serge von Schewitsch sprang up, she was never mercenary. Exposed to the temptations of a singularly insidious profession, she apparently never entertained the slightest envy for her rivals on the stage. A Trilby of the Faubourgs not inappropriately describes her, in personal charm, in natural straightforwardness, in her sense of humor, in her gift of comradeship. Besides these she has rare powers of appreciation for great art, and—still rarer—can wake the responsive chord in those who read her rhapsodies.

CURRENT FICTION.

Rewards and Fairies. By Rudyard Kipling. New York: Doubleday, Page & Co.

The Same in the Outward Bound Edition of the Works of Rudyard Kipling, Vol. XXV. New York: Charles Scribner's Sons.

There are many Kiplings, but none so thoroughly delightful, not to say approvable, as the one that keeps the fairies alive for an age that feigns to doubt their existence. For Kipling's fairies are, in one respect at least, like Shakespeare's: they are for the mature reader no less, perhaps even more, than for the child. And, in his latest collection of fairy stories, the later writer suggests the earlier in another quality: the power of mingling fact and fancy, or, rather, the possible and the supernatural, without incongruity. It is the renewed revelation of capacities of this sort that are, despite a mass of crude verse appearing in recent years to his discredit, his literary salvation. That one of the most sophisticated writers of a boastedly sophisticated time should be able and willing to do something of sufficient simplicity to suggest, if only from afar, the well-nigh perfect symmetry in the weaving of such a diversity of elements as are combined in "A Midsummer Night's Dream," speaks significantly for the survival of the imaginatively fit.

In "Rewards and Fairies," which is "Puck of Pook's Hill" a "year so so" later, there are three diverse elements: Dan and Una and their mortal acquaintances, Puck, and historic men and women who live again. Yet he would be a

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sensitive reader indeed who felt any shock of anachronism or of any more palpable incongruence in the coalescence of the three kingdoms. One blends with another and still another so imperceptibly that it is no matter for surprise that even so real a boy as Dan felt, at most, a mere vagueness as of something forgotten.

The range and definiteness of the historical element is indicated by the appearance of Sir Francis Drake, Henry I, Saint Wilfrid, Talleyrand, Red Jacket, and Washington. America, particularly Philadelphia, occupies a large space in this part of the book, and lends itself to the atmosphere of it excellently. Throughout are the characteristic Kipling allegorizing and half-cynical maxim-making. Each of the eleven stories is preceded and followed by a set of verses, more than one of them real poems. The author's touch here is not always provocative of admiration, although he gives a swing to his least volatile conceptions. Here appear again the Hebraic mysticism, the Browning resolution, and the Danny Deever crisis-flashings which are of the essence of Kipling as poet.

Mr. Ingleside. By E. V. Lucas. New York: The Macmillan Co.

Mr. Lucas got so delightful a quality into his "Over Bemerton's" that it is not surprising he should have wished to repeat the success. The situation in "Mr. Ingleside" is, of course, different. In place of the old bachelor who, returning to English after many years, took up quarters over Bemerton's second-hand book shop, and mingled his renewed experience of London with quaint lessons from old books, we now have a widower whose two daughters, coming back to his home, afford him opportunities for communing with his friends on the new ways of life. It must be confessed that Mr. Ingleside's girls are a poor substitute for the odd and lovable people that surrounded the bachelor of Bemerton's, and if Mr. Ingleside's group of cronies furnish Mr. Lucas with the opportunity for some clever character sketching, the characters themselves, when they come to act, have just a touch of the extravagance of puppets, and do not seem quite human. "Mr. Ingleside" grows rather less entertaining as it progresses, whereas "Over Bemerton's" rose in interest to the very end. All this is not to say that the present story is without entertainment. It has abundance of that kindly satire and Lamb-like humor which only Mr. Lucas among the living London wits is able to provide. Its hardest rival is its predecessor.

Flamsted Quarries. By Mary E. Waller. Boston: Little, Brown & Co.

Miss Waller's story is one of which the interest would be doubled had the novel been halved. She has a good old-fashioned habit of introducing a variety of interests which has much in its favor, provided proportion be preserved. A moving panorama has the same right to existence that a picture has, but it should move. The justification for five hundred pages would be the necessity of each one. The story deals with the protracted lives of some dozens of persons who sooner or later gravitate to the Flamsted quarries in Maine. Natives who own the quarries, a young man whose soul is set on riches, a child who is rescued from the vaudeville stage via a stay in an orphan asylum, the French priest who rescues her, the girl whom he had long ago loved in France, village tradesfolk and officials, village aristocrats with bitter family feuds, city relatives, and quarry workers of every nationality—all arrive in Flamsted and live or die through scenes of joy, sorrow, temptation, and rescue. The New York setting which precedes that of Maine is a volume by itself. At the Flamsted Tavern there rages enough talk to make another volume. Descriptions and sentiments would make a third. Remains the story, in its main lines one of quite sufficient strength to stand alone. A youth ruined by his passion for money lives to save his soul by voluntary submission to humiliating punishment. The fine old priest expiates an early deed of rashness by a life of unsentimental helpfulness. Youthful tampering with wrong brings forth much bitter fruit. Humility and unselfish service alone redeem humanity. The lives that illustrate these truths are not unskilfully knitted together. There is more or less melodrama, but at least one genuinely dramatic moment, which concerns a little dog—at this page any reader may be forgiven a tear. The assembling of the best in the book by practising the art of omission would have prevented the reader from feeling like a sharer in the dedication "To Those Who Toil."

Master of the Vineyard. By Myrtle Reed. New York: G. P. Putnam's Sons.

Those who are familiar with Myrtle Reed's work need only be told that her latest novel is of the same character. It has the accustomed lofty purpose and syruppy soulfulness. Woman's heart and woman's clothes divide the interest. Love is enough and even more than a genteel sufficiency. The dedication is "To all who have loved in vain," and it will be enlightening to see whether this will operate as a prohibition to purchase or will make it a best seller.

The moral of the story seems to be that no one loves in vain. An unhappy wife can run away from her husband and fall in love with a young vine-grower who is betrothed to a simple adoring village maiden. The vine-grower can love the wife, madly, deeply, highly, widely, as she him. They can appeal to the husband to set her free. He can decide that he wants to try once more to make her happy. She can return to him and make him and herself loftily blest while still loving as above the vine-grower, who, in the light of a passion so sublimated, can reconstruct his own, pick up the fragments of the dropped Rosemary and take her into a philanthropic partnership, thus making happy all who were not so before. Thus does a properly managed four-in-hand love-in-vain affair make folk pour out their affections on their partners, the world, and one another. Edith and Alden, having dispensed felicity on all sides and having vowed never to meet again, maintain a mystical relation which enables them to meet in spirit on call at certain hours when "the tide of the night turns," and converse in words chiefly of one syllable, as "mine" and "thine." The millinery is engaging. "She was not in the mood for jewels, but she clasped a string of pearls around her perfect throat." The language is uplifting. "Think of all I give you in a cup of tea," says mother-in-law-to-be to Rosemary. "See the spicy, sunlit fields, . . . sand and heat and purple dusk, tinkle of bells and scent of myrrh, . . . dreams and moonbeams and starry twilights, . . . here, my dear, I give them all to you."

Buried Alive: A Tale of These Days. By Arnold Bennett. New York: Brentano's.

Here is entertaining farce extracted from the old device of the master changing places with his servant. It all comes about from a more or less natural misunderstanding when the valet catches cold and dies, and Priam Farll, the greatest of modern painters, a blend of James McNeill Whistler and Mr. Locke's Septimus, too shy to take the trouble to correct the misunderstanding, steps forth into London, a discharged middle-aged valet. Priam Farll is dead. Unknown in England save as a signature on sundry much-talked-of masterpieces and equally unknown in the big Continental hotels where his shyness has led him to find solitude, buried alive, in fact, he enjoys the by no means unique experience of reading his own obituaries. With some agitation, however, he attends his own funeral in Westminster Abbey and learns that his large fortune is to be applied to the foundation of a Gallery of Great Masters. Then it was that Mrs. Alice Challice proved balm to him. She was not a lady, but a woman, and as such she understood everything. She is really quite worth knowing. Married to her, Priam discovers Putney, as Mr. Chesterton would have him do. But his idyll is farcically complicated when for a livelihood he is betrayed into painting Putney. There is a good deal of the satire on British institutions, the

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press and the bar in particular, just now in fashion, and both character and situation have whimsicality enough to disarm any serious charge of thinness and imitativeness.

PROFESSOR TRENT'S ESSAYS.

Longfellow and Other Essays. By William P. Trent. New York: Thomas Y. Crowell & Co. $1.50 net.

Of the eight essays which are comprised in this volume none is quite new; some have been read before more or less popular audiences, a few have formed the introductions to text-books, and the remaining one or two have appeared in periodicals. The result is not what might be expected, for, despite their heterogeneous purposes, there is, on the whole, a surprising evenness of tone and method. The reason for this is clear after one reads but a few pages. The writer's approach to literature is instinctively too human ever to become pedantic or even intricate, and too scholarly to permit of frothiness. The trait which, above all, pervades the book is a sweet sanity of reasonableness always alert to remove prejudice by a judicial regard for the facts. Professor Trent is preëminently a literary moderator.

His skill as such shows to great advantage when concerned with such a difficult problem as the American conception of Longfellow. Admitting with the worshippers the pragmatical value of this poet's long-standing popular appeal, he leads him up the mount of inspiration, but quietly and urbanely leads him down again to a position somewhat lower than the angels or even Poe and Hawthorne, and ends fairly, as it should seem to all his readers, by insisting that a few of Longfellow's poems—if only a few—are sure to live. Such a method of recognizing the force of even distorted notions, before proceeding farther, is almost necessary in this country, whoever the author discussed may be, since literary criticism is less crystallized here than elsewhere. Extravagant esteem goes hand in hand with philistine contempt, and Shakespeare and Dante, though accepted traditionally by the unthinking, have, with the opposite class, constantly to rewin their laurels. Of this Professor Trent is well aware, and so he asks the question in every case, What does the world think of this author, and what are its grounds for so thinking? and then, with malice toward none and sympathy for all, he embarks on the question with resolute accuracy. This is the way, certainly, to reach the American public as well as to confer a much-needed service; although the price extorted is high, for the language of the essays is largely argument, in which the primitive terms "admirers" and "detractors" occur very frequently

Not that Professor Trent himself lacks a more purely literary appreciation. Tucked away in a mere phrase sometimes, or in a single sentence at the most, are judgments so suggestive that many a reader will feel impatience that they are not expanded. We should have been glad to hear more of the "unity of atmosphere" which is the real unity of "The Faerie Queene," to mention only one instance. His general estimates, too, though nothing so new, clearly emerge from a mind and a heart to which literature has been a very personal matter. For that reason it is to be regretted that in not one of the essays on a literary figure does he toss aside the burden of proof and tell us elaborately what he himself thinks. Even in his remarks on Milton, who, he confesses, has meant more to him than any other poet, we have to be content with a rise in the argumentative pitch and with hearing truly significant questions brushed aside:

> To endeavor to determine the special characteristics of his imagination, to set his charm over against his power, . . . to try to determine the relative value and standing of his several works, to compare Milton himself with other great writers of the world, all this, however legitimate to my theme, would carry us too far afield now, and—to be honest—is something I never intended to attempt.

In some respects the most effective essays in the volume are two in each of which the writer is uttering an earnest message. In that dealing with the relations of history and literature, though he again dismisses for the nonce the most interesting relations of all—the history-making power of literature and the sort of history which creates literature—he at least holds the historians to whom the essay is addressed up to the high calling of several of their predecessors, by contending that history should always be regarded as a branch of literature and deserves therefore something better than a scientific presentment of facts.

In the latter of the two essays, which was originally delivered to a band of future teachers, after an introduction as ingenious, as insinuating, as it is good-humored, the writer speaks from very rich first-hand experience concerning the relative advantages to the young teacher of the country college and the city university. It will hearten many a man who is starting out, he scarcely knows whither, to read:

> All things considered, my judgment is that the country is a better nurse of strong character than the city, the college than the university. I suppose many would deny this; but the longer I live the less I am impressed with the essential independence of the mind and character moulded by large cities and large institutions. It is independence, thoughtfulness, creative energy, and versatility that one should mainly want to see every student display. Accuracy of scholarship and neatness of method and general urbanity rank below these qualities, and I think there is more chance of the greater qualities being developed by the man or woman that leaves the university than by the man or woman that stays.

STUDIES IN CHRISTOLOGY.

Christologies, Ancient and Modern. By William Sanday. New York: Henry Frowde.

The Person and Place of Jesus Christ: The Congregational Union Lecture for 1909. By P. T. Forsyth. Boston: The Pilgrim Press. $1.50 net.

The Self-Revelation of Our Lord. By J. C. V. Durell. New York: Imported by Charles Scribner's Sons. $2 net.

The Ethics of Jesus. By Henry Churchill King. New York: The Macmillan Co. $1.50 net.

It is interesting to note the effect of German historical criticism of the New Testament, particularly that which concerns the synoptic gospels, upon British and American theologians of varying temperaments. The Germans leave their creeds behind them much more easily, lay them upon the shelf as important monuments of dead ages, and plunge more deeply into the historical studies which revealed the inadequacy of the classic symbols. They appear to be not greatly disturbed in their piety, and even their English critics admit that they write on religious topics with a fervor and devotion now almost unknown among conservative theologians of either continent. The British scholar, on the contrary, is thrown into violent distress by the criticism which takes away the fourth gospel as a trustworthy witness to the *ipsissima verba* of Jesus, and relinquishes any contribution he might himself make to the historical investigation of the New Testament, in order that he may busy himself with theological readjustment of the discoveries he has learned from his continental brothers with the creeds of Athanasius and the Fathers. The German presses the advance, while the Briton writes up the story of the losses.

The gracious, simple spirit of Professor Sanday is a lesson in piety. He has set for his life work the composition of a Life of Christ, and in lectures, essays, and encyclopædia articles, he is preparing the way for the accomplishment of his great task. The present volume is one of several reports of progress which he has thrown out, partly to register the results of his endeavors and to clarify his own thought, and partly to procure the benefit of criticism. His industry is praiseworthy and his scholarship exact. No one could ask for a fairer critic or a more generous opponent. But he is committed by temperament to a defence of a mild orthodoxy, which holds to the classic creeds as the truthful expression and necessary complement of the gospel of the New Testament. He

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traces the divine influence "in the ultimate decisions, the fundamental decisions, of the Church of the Fathers." He continues: "It is to me incredible that God should intend the course of modern development to issue in direct opposition to them. If I find my own thought leading me into such opposition, I at once begin to suspect that there is something wrong, and I retrace my steps and begin again." He is seeking earnestly for some method of reconciling the results of criticism, to which he endeavors to do justice, with the orthodox belief, and he suggests that the psychological doctrine of the subliminal consciousness may help to retain the dogma of the two natures of Christ. The attempt is more interesting than satisfying.

Principal Forsyth is of a different temperament. He declares that his lectures have been ten years in preparation, but they read like the quick speech of a man in anger. He feels that a great religious treasure is threatened, and he hurls out questions and epigrams in impassioned defence. His pages tire one by their very eloquence and intensity. He also is learned in all the wisdom of the Germans, and he commands respect by the seriousness of his appreciation of the religious needs of humanity and the worth of the classic answers to them. But at the end, we have only the old doctrine of a *kenosis*, the self-emptying by a preexistent Christ of divine attributes in the act of incarnation, an idea founded upon a chance utterance of Paul, to which insuperable objections have obtained for many generations.

Mr. Durell was evidently shocked by reading Harnack's "Wesen des Christentums," and he has taken great pains on many pages to show that many texts in the epistles and the writings of John support a different interpretation of the Christian religion than that which Professor Harnack extracts from the synoptic gospels. His essay is quite naïve and is interesting for its revelation of the impression historical criticism makes upon minds which are not aware of its true force and meaning.

If one may judge from the essay of President King, the recent contributions of continental scholarship to the historical understanding of the New Testament have found more fruitful soil in America than in England. Without attempting argument for the criticism of the synoptic gospels now generally accepted, he draws out the moral teaching of Schmiedel's "Foundation-pillar" passages, some nine texts which, it is held, could not have been invented, and the "doubly-attested sayings" of Professor Burkitt, the *logia* which occur both in Mark and the common source used by Matthew and Luke. He analyzes also the ethical doctrine of this latter element of New Testament tradition as a whole, discusses the ethics of Mark and of other strata of early Christian tradition, and in this manner builds up the ethical teaching of Jesus according to the best historical use of the sources. It may be urged that he has accepted some results too readily, notably those of Harnack, but his account of the moral teachings of Christ as thus constructed will do much to allay the feeling that criticism has in any way attenuated the doctrines of the New Testament, or made the religion of Jesus less forceful or less worthy.

Simon Bolivar, "El Libertador": A life of the chief leader in the revolt against Spain in Venezuela, New Granada, and Peru. By F. Loraine Petre. New York: John Lane Co. $4 net.

It is astonishing, yet true, that one hundred years have passed since the beginning of the South American Wars of Emancipation without witnessing, until now, a single serious attempt to present in English an unprejudiced, comprehensive biography of the best known and most picturesque figure of that epoch. We are glad to say at once that the present volume is both impartial and, in so far as military history is concerned, comprehensive. Furthermore, Mr. Petre's attractive book is the most noteworthy contribution to the history of the South American republics that has appeared in English in the past six years, since the publication of Akers's "History of South America." It is no detraction to admit that this is not so much a biography as an account of the wars with which Bolivar was concerned, directly or indirectly. It is essentially a military history, with little regard for the constitutional, diplomatic, or economic sides of the epoch. The author has a marked preference for detailed stories of campaigns, with the true Britisher's instinct for writing with a map in one hand and a very powerful field glass in the other.

This being his task, Mr. Petre was unusually well fitted to perform it. He had already published three volumes on the campaigns of Napoleon, besides an account of a journey in Colombia, up the Magdalena to Bogotá. He seems to have a fairly good knowledge of Spanish, although it is not always idiomatic. For his facts, he has relied chiefly on the personal testimony of O'Leary and Larrazabal. He does not pretend to have used original documents to any extent. In fact, he does not appear to have been aware of the great collection made by Blanco; and there are other important omissions from his small bibliography. Nevertheless, there is much in this volume that has never appeared heretofore in English. No one has told so well the pathetic story of Bolivar's forlorn attempt to achieve the impossible by uniting under one central authority Venezuela, Colombia, Ecuador, and Peru. By all the laws of their Spanish inheritance they were bound to fly apart. And the tremendous geographical obstacles of the *paramos* of the Andes and the *pantanos* of the Llanos, served admirably to strengthen the racial tendency toward strong local governments.

For the general reader, the chief interest in the book is the estimate of Bolivar's ability as a general, judged by a friendly, fair-minded, military critic, already thoroughly familiar with the campaigns of Napoleon. Says Mr. Petre:

> Bolivar's military notions were exceedingly crude. The fact is, the whole struggle rarely rose above the level of guerrilla warfare, and it is ridiculous to compare the leader of guerrillas with Napoleon, or even with Washington. Bolivar was never opposed to a commander of the second, or even of the third, rank. Bolivar's great merit as a leader, under the peculiar circumstances in which he commanded, lies in his firmness and constancy in defeat. . . . Napoleon himself was hardly more successful in exacting from his men the uttermost farthing of exertion and devotion.

Mr. Petre is right in laying great stress on the fact that Bolivar's success was due chiefly to his marvellous ability to hold together jealous and warring factions among the "patriots." His tact and his personal charm were boundless. His character, in many ways extraordinarily typical of the highest class of Spanish Americans, appealed to their affectionate admiration. His personal influence was immense. To illustrate this, the panegyrical Larrazabal reports even Santander as saying of Bolivar:

> Such is his influence and such the secret power of his will, that I myself, on many occasions, have approached him in fury, and, merely on seeing and hearing him, have been disarmed, and have left his presence filled with admiration.

Even if this is apocryphal, it tells the secret of Bolivar's remarkable achievements.

Mr. Petre believes, quite naturally, that Bolivar's success in driving the Spaniards out of South America marks him out as the greatest man that that country has produced. Without entering into any discussion of the justice of this decision further than to remark that most impartial students would prefer to give that distinction to San Martin, it is reassuring to note that Mr. Petre makes no attempt to "whitewash" his hero. He neither pretends to exonerate him from his dastardly treachery to Miranda, nor seeks to excuse him for breaking the armistice of 1821. The latter act he justly characterizes as "a somewhat unscrupulous seizure of a favorable opportunity."

Mr. Petre's fairmindedness toward Bolivar does not apply, however, to the great Colombian general, Santander. In fact, the chief defect of the book, historically, is the oft-expressed animosity against

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this able patriot, who was in many ways the superior of Bolivar. The error is a natural one for any writer to fall into, especially one who depends on Larrazabal, Baralt, and the other native historians. It is worthy of note that Dr. Gil Fortoul, the latest and best Venezuelan historian, although no traducer of Bolivar's fame, calls Santander "an eminent statesman, a scrupulous administrator, and, on all occasions, a patriot." Unfortunately, Fortoul's excellent work does not seem to have fallen under Mr. Petre's notice. Notwithstanding these and other defects, the present volume is a fairly satisfactory exposition of Bolivar's military career. A definitive and thoroughly comprehensive biography cannot be written until some patient historian shall have carefully explored the thousands of documents that are extant, both in print and in manuscript.

Kaskaskia Records (1778-1790). Edited by C. W. Alvord. In Collections of the Illinois State Historical Library. Vol. V. Virginia Series Vol. II.

The documents contained in this volume have in large part been inaccessible heretofore except in manuscript form. The Menard Collection, Mr. Alvord tells us, is printed almost completely, at least, so far as the documents touch this period (1778-1790). The rest of the letters are drawn from the Kaskaskia records (rediscovered by Mr. Alvord), the Haldimand papers, the Draper manuscripts, and the Continental Congress Papers. Although the chronological arrangement has in the main been adhered to, the editor has also resorted to an arrangement in chapters which reveals the general character of the documents contained. The first chapter concerns the relations of Thomas Bentley with George Rogers Clark. In the very scholarly introduction to the volume Mr. Alvord makes a critical examination of the vexed question whether "the conception of the occupation of the Northwest originated in the fertile brain of Thomas Bentley." After a well-reasoned investigation he concludes that it is still a subject for speculation, and that the fact is not established by unassailable proof. Later chapters have interesting material concerning "the rule of Virginia soldiers in Illinois" (1778-79), "the beginnings of civil government," "the court and the military," "the coming of the commissioners from Virginia," "the revolt of the French" (1787), and "the climax of anarchy." The final chapter contains a selection of letters concerning ecclesiastical subjects (1780-1792). Students of Illinois history will probably find this last chapter the most interesting. There is much human interest in all, for the material deals with a period when the villages of the Illinois country, neglected for twenty years by France and then by England, were drawn into war and politics. After the war the villages were left without provision for their government, and the local conditions became almost unendurable. The hopeless anarchy is portrayed in this slightly overdrawn picture by Father Gibault:

> There is no distinction from the greatest to the least except that of force; of the tongue pernicious, calumniatory, and slanderous; of crying very loud and giving forth all sorts of insults and oaths. Everybody is in poverty, which engenders theft and rapine. Wantonness and drunkenness pass here as elegances and amusements quite in style. Breaking of limbs, murder by means of a dagger, sabre, or sword (for he who wills carries one), are common, and pistols and guns are but toys in these regions. And who has one to fear but the strongest? No commandant, no troops, no prison, no hangman; always, as in small places, a crowd of relatives or allies who sustain each other; in a word, absolute impunity for these and ill luck for the stranger. . . . The most solemn feasts and Sundays are given up to dances and drunkenness, and consequently to quarrels and battles.

The book contains a valuable index, a list of documents, and a useful table of contents. Mr. Alvord's editing is of the high order he has led us to expect from him.

Vitæ Sanctorum Hiberniæ, Partim Hactenus Ineditæ, ad Fidem Codicum Manuscriptorum Recognovit, Prolegomenis Notis Indicibus Instruxit Carolus Plummer, A.M. Oxonii: E. Typographis Clarendonianis, MCMX.

Three distinct compilations of Latin lives of Irish saints are known to exist in manuscript. The first of these, preserved in the Codex Salmanticensis at Brussels, was published by the Bollandists in 1888; and it is the purpose of Mr. Plummer's work to make accessible the contents of the other two, which he designates respectively as MT (from two manuscripts in Dublin) and R (from two Rawlinson manuscripts, R1 and R2, in the Bodleian). Those lives in MT and R, which are merely duplicates or epitomes of lives in the Brussels collection, Mr. Plummer has not deemed it worth while to print, but he has included all the texts that have any independent value, and they constitute an extensive body of material. His completed work, of which only the first volume has yet reached us, will contain thirty-five lives and related documents, fourteen of them hitherto unprinted and the others published for the most part in books very difficult to obtain.

If Mr. Plummer had done nothing more than bring together trustworthy texts of all these new or inaccessible materials, he would have rendered a great service to the students of Celtic antiquities and ecclesiastical history. But he has been far more generous in interpreting his function as an editor, and his elaborate introduction discusses the documents in thorough fashion from almost every point of view. In the chapter on the separate lives he analyzes the texts one by one, and examines their relations, not only to the Latin lives in the Bollandist collection, but also to numerous versions in Irish and other languages. The Irish lives which he cites are in many cases unpublished, so that his remarks contribute information of value on the history of the vernacular literature. Incidentally, he takes up questions of general interest in literary or ecclesiastical history, such as the problem of pre-Patrician Christianity in Ireland (treated in connection with the lives of Ciaran and Declan) or the development of the famous cycle of stories about Brendan, the Navigator (discussed, with citation of new materials, on p. xxxvi). Then, in the later chapters of the introduction, a systematic account is given of the information yielded by the lives of the saints concerning the manners and customs, laws, institutions, and beliefs of the ancient Irish people. Here again Mr. Plummer has not confined himself to the texts in his own collection, but has made a thorough canvass, so far as possible, of the whole body of Irish hagiological literature. The evidence he has brought together is naturally abundant and much of it new, and his compact and scholarly analysis of it places his work among the best sources of information on the subject. His account of the Irish druids and their religion may be particularly recommended as an important supplement to what is said of Irish paganism in Professor Bury's "Life of St. Patrick"—the least adequate part, perhaps, of that very distinguished book.

It goes without saying that in a field of learning where so many subjects are obscure, and particularly in the interpretation of matters of mythology and religion, Mr. Plummer should now and then express opinions that are open to dispute. We should not be willing, for example, to go as far as he does in assuming the survival of Celtic divinities in the persons and functions of individual saints. The evidence of proper names, of poetic epithets, or "kennings," or even of commonplace exploits, seems to us to be often overworked in the interest of this method of interpretation. Without at all intending to deny the possibility or the fact of such survivals we, nevertheless, believe that every assumed instance should be examined with caution, and that the rough-and-ready application of the theory is as unsafe as some of the familiar processes of the school of Lachmann and Müllenhof in explaining the origin of popular epic. On the other hand, it should be said that when any scholar wishes to reexamine the validity of the theory, he

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will find in Mr. Plummer's volumes a valuable collection of cases. And this remark applies, in principle, to much that Mr. Plummer says on other subjects and to a great deal of the best work that has been done on the origin and history of religion. Theories and modes of interpretation are bound to change from time to time, but the substance of such scholarly productions as Mr. Plummer's remains as a permanent acquisition of science.

Siena and Southern Tuscany. By Edward Hutton. With sixteen illustrations in color by O. F. M. Ward, and twelve other illustrations. New York: The Macmillan Co. $2 net.

Matthew Arnold once asserted that, "upon the breast of that huge Mississippi of falsehood called *history*, a foambell more or less is of no consequence"; and, in some of his earlier works, Mr. Hutton seemed to be of very much the same mind. He has reiterated again and again that he is not a scholar, but a man of letters whose books are meant to be read not for instruction, but "for delight"; and, even in so learned a work as his edition of Dennistoun, he expressed a horror of facts as inimical to art. Yet he had already proved the contrary in his "Sigismondo Pandolfo Malatesta, Lord of Rimini"; while, in his "Giovanni Boccaccio," he finally made good his title to be regarded not only as a scholar but as a very exact and painstaking scholar. Perhaps, however, this phase of Mr. Hutton's intellectual development is most clearly manifested in the series to which the volume before us belongs. That series opened, in 1905, with "The Cities of Umbria," a work in which the fact was obviously treated as entirely subsidiary to the right expression of what Mr. Hutton himself felt and saw. Then followed, in 1907, "Florence and Northern Tuscany," and, in 1909, "Rome," both of them showing a marked advance on "The Cities of Umbria"; while, to-day, in "Siena and Southern Tuscany," we have by far the best book of the series, since, with all his old charm of style, Mr. Hutton here displays a just appreciation of the necessity for accuracy in dealing with the facts of history. Not that the present volume is primarily an historical work. There is a good deal of history in it; but the keynote always remains a personal one, and the appeal is rather to the traveller of cultured tastes, the lover of art and of nature, than to the mere student. It is, in fact, written on the same delightful lines as were its predecessors. Moreover, Mr. Hutton leads us through a region which to most of us is a veritable *terra incognita*. Siena occupies a scant third of the volume, Arezzo and Borgo S. Sepolcro a single chapter. The rest is devoted to the little towns and villages of southern Tuscany: Buonconvento, in its tawny, up-tossed, sun-baked desert; Asciano, nestling among its tumbling hills; Montalcino, "the eagle's nest that the doves have occupied"; Rapolano, Serre, Lucignano, Pienza, S. Querico d'Orcia, Sarteano, Cetona, Chiusi. Their very names are beautiful. We can wish the reader no better fortune than to visit them with Mr. Hutton's book in his pocket.

Only do we regret that no chapters are devoted to Massa Marittima and to Piombino, each, in its day, an independent state, and that Mr. Hutton does not explore the Maremma with us. The Abbey of S. Galgano in the Val di Merse he is, we presume, reserving for his promised volume of "Country Walks about Siena."

The Stone and Bronze Ages in Italy and Sicily. By T. Eric Peet. New York: Henry Frowde. $5.25.

A scientific exposition of the prehistoric periods in Italy in the English language has long been hoped for by archæologists. Hitherto a student of that period has been almost entirely dependent upon Italian publications, such as Professor G. A. Colini's brochures on the palæolithic, eneolithic, and bronze ages in the *Bullettino di Paletnologia Italiana*, Pigorini's article "Le più antiche civiltà dell' Italia" in the same periodical, and a mass of scattered publications often difficult to obtain. Mr. Peet's book, therefore, fills a much felt need. Its object is set down as twofold: "firstly, to describe the prehistoric civilizations of Italy, and secondly, to determine their relations to those which flourished contemporaneously in the Ægean and the Mediterranean generally, and in Central Europe. Thus the book will be welcome not only to the student of prehistoric Italy, but to every Mediterranean archæologist who is interested in the connection of Italy with the Ægean and north Greece at so early a period. Moreover, special prominence has been given to the civilizations of Sicily, because here the connection with the Ægean seems to have been closest, and because this island was in many respects in advance of the Italian mainland.

The material is divided chronologically, beginning with a chapter on the palæolithic period, during which there is abundant evidence to show that Italy was inhabited by man in the quaternary period, though it is doubtful whether it was inhabited during the tertiary period. Then are described the neolithic cave-dwellings, hut-foundations, and burials; next the eneolithic dwellings and cemeteries, the rock-tombs and megalithic monuments, the early lake-dwellings, the Terremare, and the bronze age in Italy, Sicily, and Sardinia. Lastly, there are two interesting chapters on the Racial Problem and on Mycenæan Influence in Italy. The book is well arranged and is profusely illustrated.

Notes.

The books of the Chicago University Press are to be published and sold in England and the British colonies by the University Press of Cambridge.

Anatole France's book on Pierre Paul Prud'hon is soon to appear, and his new novel, whose subject is the angels, has just been handed to his publishers.

Frederick A. Stokes Co. promises shortly a limited edition of Peary's "The North Pole," also a special library edition of the same; "The Bird in the Box," a novel by Mary Mears; a specially illustrated issue of "The Merry Wives of Windsor," the same of "Hiawatha," and "Spain from Within," by Rafael Shaw.

"The Philosophy of Plato and Its Relation to Modern Life" is the title of a handbook by Edward Howard Griggs, announced for publication this season by B. W. Huebsch.

The Century Company will publish early in November "The Story of Spanish Painting," being the second in Charles H. Caffin's series of art books, of which "The Story of Dutch Painting" was the first. About the same time will appear Walter Camp's "Book of Football," and Helen Keller's "Song of the Stone Wall."

Autumn announcements of the Baker & Taylor Co. include: "Robin Hood" and "The Narrative Bible," both by Clifton Johnson; "Parlor Socialists," by Mrs. John Martin; the last volume of "The History of Architecture," by Prof. Arthur L. Frothingham; "A Guide to English History," by Prof. Henry W. Elson; "Tales Come True," by Margaret Coulson Walker, and "The Arabian Nights," by Anna Tweed (Mrs. Clifton Johnson).

Dr. Rudolf Steiner's "Theosophy" is to be translated from the German by E. D. Shields and brought out by Rand, McNally & Co.

Among Doubleday, Page & Co.'s forthcoming stories are "The Unforeseen," by Mary Stewart Cutting; "The Rules of the Game," by Stewart Edward White, and "The Coward of Thermopylæ," by Cara Dale-Owen Snedeker.

An "Index Geographicus" of the local names in Sabæan inscriptions and the work of early Arabian writers and travellers was in preparation by the English major-general James Stewart up to the time of his death, two weeks ago.

T. J. Wise's "Bibliography of Tennyson," which sometime since was privately printed, is now to be brought out by Hodder & Stoughton.

"A Papal Envoy during the Reign of Terror: being the Memoirs of Mgr. de Salamon, the Internuncio at Paris during the Revolution, 1790-1801," edited by the Abbé Bridier, and translated by Frances Jackson, is in the list of Sands & Co.'s announcements.

"Mr. Dooley Says" was wrongly attributed in our issue of last week to Harpers. It is published by Scribners.

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In the list of autumn books announced by the J. B. Lippincott Co. are: "The Island of Stone Money, Uap of the Carolines," by William Henry Furness, 3d, M. D., F. R. G. S.; "China Under the Empress Dowager, Being the History of the Life and Times of Tzu Hsi," compiled from state papers and the private diary of the comptroller of her household, by J. O. P. Bland and E. Backhouse; "The Life and Public Services of J. Glancy Jones, chairman of the Committee of Ways and Means, United States minister to the Court of Austria, etc.," by Charles Henry Jones; "Sterne: A Study," by Walter Sichel, to which is added "The Journal to Eliza"; "Queer Things About Egypt," by Douglas Sladen; "To Abyssinia, Through an Unknown Land," by Capt. C. H. Stigand, F. R. G. S.; "New Guinea," by Beatrice Grimshaw; "The Regilding of the Crescent," by F. G. Aflalo, F. R. G. S.; new popular edition of "The Secrets of the Vatican, the Palace of the Popes," by Douglas Sladen; Poetry: "Pansies and Rosemary," by Eben E. Rexford, and "The Gold-Gated West," by Samuel L. Simpson; "The Little Singer," by Emily Sargent Lewis; "Steam Ships and Their Story," by R. A. Fletcher; new popular edition of "Through Savage Europe," by Henry De Windt, F. R. G. S.; "Portugal," by Ernest Oldmeadow; "The Romance of Tristram and Iseult," translated from the French of Joseph Bedier, by Florence Simmonds; "Rubaîyat of Omar Khâyyâm," translated by Edward FitzGerald; "Stories from the Operas," by Gladys Davidson; "Great Masters of Landscape Painting," from the French of Emile Michel; "A History of Japanese Color-Prints," by W. Von Seidlitz; "The Golden Heart," by Ralph Henry Barbour; a standard gift edition of "Legends of the Alhambra," by Washington Irving, with an introduction by Hamilton Wright Mabie; "Under the Open Sky, being a Year with Nature," by Samuel Christian Schmucker; John Reed Scott's "The Impostor;" "The Scales of Justice," by George L. Knapp; "The Path of Honor," by Burton E. Stevenson; David Potter's "The Lady of the Spur"; "A Dixie Rose," by Augusta Kortrecht; "The End of the Rainbow," by S. M. Düring; "Scots Dialect Dictionary," by Alex. Warrack; "The Origins and Meanings of Popular Phrases," by Basil Hargrave; "The Globe English-French Pocket Dictionary"; "Britain's Birds and Their Eggs," by A. Landsborough Thomson; "God's Heroes," a drama in five acts, by Laura Clifford Barney; "The Chauncey Giles Year Book," by Carrie Giles Carter; "Two Hundred Opera Plots," compiled by Alga Racster; "Mollie and the Unwiseman Abroad," by John Kendrick Bangs; "Norse Fairy Tales," selected and adapted from the translations by Sir George Webbe Dasent; "Bimbi Stories for Children," by "Ouida"; "The Swiss Family Robinson," edited by G. E. Mitton; "Mopsa, the Fairy," by Jean Ingelow; "Three Amateur Scouts," by Raymond Jacberns; "A Knight Errant and His Doughty Deeds," the story of Amadis of Gaul, edited by N. J. Davidson; "Teddy Lester's Chums" and "The Lone Patrol," by John Finnemore; "Sarah's School Friend," by May Baldwin; "Rosa Regina," by Laura T. Meade; "Poor Uncle Harry," by Raymond Jacberns; "The Little Tin Soldier," by Graham Mar; "The Little Torment," by Margaret Kilroy; "The Middy of the 'Blunderbore,'" by Lieut. Charles Gleig, R. N.; "The Phantom Battleship," by Rupert Chesterton; "Coo-ee!" by Robert Leighton; "Strong-Hand Saxon," by Christopher Beck; "Three Hundred Things a Bright Boy Can Do," by Many Hands; "Mars via the Moon," by Mark Wicks; "Kiddie of the Camp," by Robert Leighton; "Heroes of the Polar Seas," by J. Kennedy Maclean; "The Romance of the Ship," by E. Keble Chatterton; "The Romance of Modern Astronomy," by Hector Macpherson, jr.; "Adventures Among Red Indians," by H. W. G. Hyrst; "Heroes of Elizabethan England," by the Rev. Edward Gilliat, M. A.; "Missionary Heroes in Oceania," by John C. Lambert, M. A., D. D.; "The Wonders of the Insect World," by Edmund Selous; "The Wonders of the Modern Railway," by Archibald Williams.

Charles F. Warkwick contributes to the autumn list of George W. Jacobs & Company the fourth and last of a series of books he has been working upon for many years. The title of the present volume is "Napoleon and the End of the French Revolution." The other members of this series dealt separately with Mirabeau, Danton, and Robespierre. The American Crisis Biographies are this year advanced by the publication of volumes on William H. Seward, by Edward Everett Hale, jr.; on Stephen A. Douglas, by Prof. Henry Parker Willis; on William Lloyd Garrison, by Lindsey Swift, making sixteen volumes in all issued to date, seven additional books of the series being in active preparation. Jacobs also will issue about the first of next month a richly decorated book by Elizabeth McClellan, "Historic Dress in America," which carries forward its author's study to 1870. Over Jacobs's imprint also are to be noted: "With Gun and Guide," an account of moose and bear hunting in Maine, New Brunswick, and British Columbia, by Thomas Martindale; "The A. B. C. of Collecting Old Pottery," by J. F. Blacker, and "The A. B. C. About Collecting," by James Yoxall; "Prehistoric Rhodesia," by Richard N. Hall, with sixty illustrations and maps; "Oxford From Within," by Hugh de Selincourt, with twenty full-page illustrations, twelve of them in color; "From the Thames to the Seine," the narrative of a sketching cruise along the north coast of France, by Charles Pears, with forty full-page illustrations, twenty of them in color, and "A Japanese Artist in London," by Yoshio Markino, with twelve full-page illustrations by the author.

Duffield & Co. have issued an edition of Oscar Wilde's "Ballad of Reading Gaol," in gift-book style, with red borders about the pages. It is the truest thing that Wilde ever wrote.

We have already announced the Centenary Editions of Charles Dickens, which his original publishers, Chapman & Hall, have brought out. We are glad to see four volumes of this edition ("Sketches by Boz," 2 vols., "Oliver Twist," and "American Notes") with the New York imprint of Charles Scribner's Sons, and sold at the surprisingly low price of one dollar net the volume. The text is authoritative and definitive; the illustrations are, we believe, produced from original duplicates in the possession of Chapman & Hall, and have nothing of the dulness usually observable in old worn plates; the printing is fair. We shall follow this admirable edition with interest, and join ourselves to the many who will be led once more through Dickens's Utopia.

Doubleday, Page & Co. are issuing the "Presidential Addresses and State Papers of William Howard Taft," and in what they designate as "volume one" include the material of Mr. Taft's first year in the Presidency. Presumably three later volumes will gather up what is to come. As the present volume falls open at about the middle, the eye is caught by some words in the "Address at Orchestra Hall, Chicago" (September 16, 1909): "Of all the questions that are before the American people I regard no one as more important than this, to wit, the improvement of the administration of justice." The sobriety of his words, and his concern with facts and not passions, offer a curious contrast with the much-bruited words of his friend.

Those who care to spend their days and nights on the dinner wit and political gravity of Senator Depew may now obtain eight octavo volumes of his "Orations, Addresses, and Speeches," privately printed by Austin & Lipscomb of Union Square, New York. The works are edited by John Denison Champlin, and the Hon. Henry Cabot Lodge has, as a good brother Republican in the Senate, furnished a General Introduction. The books are handsomely printed, with photogravure frontispieces.

Edgecumbe Staley's "The Dogaressas of Venice" (Scribners) is a popular book on the wives of the Doges. It contains a great deal of interesting and curious information concerning Venetian domestic and social life from the earliest times. Mr. Staley seems to have collected the main facts, which are at best scanty, about the dogaressas, drawing his material from Molmenti and other well-known works. His illustrations are pertinent. His style is less flamboyant than it was in his "Tragedies of the Medici,"—but it still needs much toning down. The proofreading is very bad.

After the publication of Lord Broughton's "Recollections" and Richard Edgcumbe's "Byron: The Last Phase" (reviewed in the *Nation*, November 4, 1909), it was a pretty safe guess that Francis Gribble would immediately proceed to construct a book on "The Love Affairs of Lord Byron." At any rate such a book, stamped with Mr. Gribble's customary mark of cheerful and unabashed gossip, now comes to us from Scribners. Lord Broughton's "Recollections" contained in an appendix a document, written by Broughton (then John Cam Hobhouse) at the time, which proved conclusively and once for all that Lady Byron's charges of incest and unnatural vice were false. Mr. Gribble summarizes this document and adds his own confirmatory arguments, missing, however, in rather a curious way, one or two of Hobhouse's facts. Mr. Edgcumbe's book was largely concerned with an attempt to discredit the disgusting book "Astarte," in which Lord Lovelace, Byron's grandson, had raked up the old scandal, and to build up, on the contrary, a romantic story of Byron and Mary Chaworth, including the birth of a child which Mrs. Leigh adopted as her own under the name of Medora. Mr. Gribble accepts and retells this romance,

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although he rejects the story of Medora. Those who desire to become acquainted with the latest form of the Byron legend will find it clearly and entertainingly set forth in this volume, though they might do better by going at once to Mr. Gribble's sources. For the rest, Mr. Gribble relates the other love affairs of Byron in rather a flighty manner, with an occasional quotation from a book with which even the well-informed Byronist may not be familiar.

"Sicilian Ways and Days" by Louise Caico (Appleton) is an intimate and fully illustrated account of the folkways in the town of Montedoro, Province of Caltanissetta. Weddings, funerals, religious festas, riding excursions to the sulphur mines, and remote hunting villas are the staple of the book. Mrs. Caico's observations on the queer, good-natured shiftlessness of Sicilian housekeeping and business bear the mark of truth. Perhaps the most interesting feature of the book is its translations of popular religious poetry and ritual. Very affecting is an entire *Novena*, narrating with affectionate homeliness the nine days ending with the birth of Christ. A cradle song of the Virgin is a gem of its kind. Mysterious St. Calogero of Girgenti naturally plays a large part in these pages. The reapers hail him at sunset, waving wisps of wheat in his honor. When his image is hurried in disorderly fashion through the streets, its iron head bruises the plaster on the house fronts, and the wound is healed and the house blessed by the application of the saint's picture. In his honor devotees under vow lick the pavement of his church from door to altar. This disgusting and filthy ordeal which prevails in southern Italy generally, should be prohibited by law. With her faithful escort Alessandro, featured like Dante and conversant with the great poets, the writer adventured to an estate of which the master had killed his man and, by repute, foregathered with brigands. The courtesy of the host was fully equal to this friendly intrusion. Whoever likes terse, clear, and unpretentious writing and the ways of humble folk, will like this book. Tragedy crosses its pages. The knife claims its victims. In the last chapter a young advocate is treacherously shot, and the curtain falls on the arrest of the mayor of the town for having "prepared" the crime.

Prof. Walter Raleigh of the University of Oxford, who uses the King's English with a sustained grace and power as rare in the academic world as elsewhere, contributed some five years ago a spirited introduction to Messrs. MacLehose's edition of "Hakluyt's Voyages." The substance of this introduction was revised, and reissued separately in 1906, and is now reprinted in an attractive little volume entitled "Early English Voyages," for which the Macmillan Company are the agents in this country. Sharing the imperialistic dream and ardor of his great namesake, Professor Raleigh outlines the explorations and semi-piratical cruises of the sixteenth century; dedicates a chapter to the memory of Richard Hakluyt, "Scholar, Bibliographer, and Editor," with "a threefold title to modesty and self-renunciation"; and discusses at some length the influence of the voyages on poetry and imagination. The book ends with a moral which should be acceptable to the political school of Mr. Kipling: "As a people—to borrow a phrase from the poetry of common speech—we follow the sea; it will be an ill day for us when the tides that wash the world run their ancient courses, and we may not follow."

Henry Rawle Wadleigh's "Munich: History, Monuments, and Art" (Frederick A. Stokes Co.) is a useful work for the stranger within the gates of the Bavarian capital who wishes historical information about this city, which is so entirely *sui generis* in Germany, and which bears so conspicuously the imprint of royal hands since the days of Ludwig I. Mr. Wadleigh writes in complete sympathy with the *genius loci* but is no indiscriminate admirer. After describing the growth of the various public buildings he gives an account of the contents of the museums and galleries. An appendix contains brief chapters on the environs of Munich, on Benjamin Thompson, Count Rumford, whose importance in Bavarian history is not limited to the laying out of the so-called English Garden, and on the passion play of Oberammergau. A good map, apparently taken from Baedeker, and eight illustrations of characteristic buildings and monuments accompany the text. The book suffers by comparison with such a volume as Weese's "München" in the lack of more numerous illustrations; but this lack would not be felt by a reader whose eye was on the object.

"Essays in Criticism: Third Series," by Matthew Arnold, is a title to wake any reviewer from lethargy, and, indeed, the volume thus entitled, published by the Ball Co. of Boston in form corresponding to the Eversley edition, is one of the precious things of the season. The opening and most important essay of the series is that "On the Modern Element in Literature," which was delivered as Arnold's inaugural in the Poetry Chair at Oxford, and, twelve years later, was printed in *Macmillan's Magazine*. It is a plea for Greek based on the modernness of spirit in Greek literature, and on its applicability to modern times. There follow essays on "Dante and Beatrice," "Obermann," "Sainte-Beuve," "Renan," "Johnson's Lives," "A 'Friend of God,'" and "An Eton Boy"—slight sketches in some cases, but all in the master's true vein, and all decidedly worthy of collection and preservation. We shall not attempt to expatiate on them, but shall leave them to speak for themselves. We could wish that the editor, Edward J. O'Brien, instead of prefixing his long introductory study of criticism, had taken pains to tell us from exactly what source each of the essays was gathered. Mr. O'Brien has something to say that is not negligible, but his elevation of the function of sympathy in criticism so far above that of judgment is quite out of place in an essay written ostensibly in praise of Matthew Arnold, and would, we fear, have caused Arnold, could he have read it, to retort in his best vein of irony. Mr. O'Brien's notion of criticism—"the identification, as far as possible, of the critic with the man whom he criticises," etc.—is not so original as he seems to think, but it certainly was not Arnold's. However, this Introduction does not diminish the value of a book for which every lover of letters will be most grateful.

With the ninth volume Gaillard Hunt completes his "Writings of James Madison" (Putnams). As the period covered by the letters extends from 1819 to 1836 great compression was necessary, and not a few important papers used by Rives have been omitted. Yet on the plan laid down by Mr. Hunt, this does not involve a serious defect. Madison must always stand as an interpreter of the national Constitution, and that is the particular activity which guided the editor in selecting his material. After Madison's retirement from the Presidency he occupied a kind of "chair" on the history of the Constitution. He held the only available record of debates, and his opinion was accepted as authority. In these later letters he expounds the nature of the document, the procedure in the Convention of 1787, and the special application of its principles. But in this volume of 600 pages of text Mr. Hunt prints less than twenty letters not included in the compilation of 1865. A few are of a private character, asking to obtain a loan at the bank, or relating the meeting with Lafayette in 1824, or discussing the relation of Christianity to civil government, in which Madison takes strong ground against a state establishment. In these sixteen years the questions of slavery and nullification were coming to the front, and both troubled Madison because of his former acts. Opposing slavery, he favored the colonization movement. Yet he could not assert that Congress had Constitutional power to appropriate money for such a purpose. He found himself placed on the defensive when the Virginia and Kentucky resolutions of 1798 were used as the basis of nullification. Nor was that the only question on which his authority was injudiciously invoked. The chief advantage of Mr. Hunt's edition lies in its accuracy of text, for both Gilpin and Rives had not only allowed many errors to pass unnoticed, but had taken liberties with the material that were unpardonable. Mr. Hunt diligently located the originals and made a careful collation of text. Madison is still the "closet" statesman and "gentle hind" of Jefferson; but his writings must always be the great source of Constitutional doctrine. This new edition is authoritative in stating his position.

The six essays comprising Oscar Kuhns's little volume 'The Love of Books and Reading" (Holt) are so many garlands of apposite quotation and allusion connected by a text that evinces no great originality. There is in the book agreeable scholarship linked not quite congruously to a sort of placidly undiscriminating friendliness. The author knows the great writers well, but is no distinguisher of persons. Such a collocation of poets, for example, as Carducci, Wordsworth, Keats, William Watson, Richard Watson Gilder, and Henry Van Dyke simply ought not to be even when the bond is avowedly a superficial one. Professor Kuhns is a safe and solicitous but wholly unexciting guide to the heights of the greatest prose and poetry.

The art of John Burroughs is so demure and straightforward that sometimes one doubts if it is art at all. Nature fills him with a diffused happiness but apparently affords few isolated great moments. The romantic tang and pungency of Thoreau you must not look for in his accredited successor. "In the Catskills" (Houghton Mif-

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flin Co.) affords impressions of the snow, fox hunting, an ascent of Slide Mountain, camps and tramps at the headwaters of such famous trout streams as the Rondout, Neversink, and Beaverkill, recollections of older farm life. Birds and "porkupigs" are encountered, roofs are made of bark, and beds of boughs. All this will infallibly attract those who already love forest and mountain. Mr. Burroughs's chronicle is so evidently faithful that the knowing imagination readily supplies the glamour. The uninitiated will find dull stretches. The present writer has had his share of packing over forest trails and sleeping under the sky, but he confesses to feeling a certain tediousness in ramblings punctuated merely by the apparition of birds of odd favor. When Mr. Burroughs is fishing or climbing, when, in short, his essays have an objective, we cheerfully go with him, and could hardly imagine better company. Which only shows perhaps that your reviewer is not truly sealed of the cult of simple nature, and that John Burroughs, like his close analogue in the field of human nature, W. D. Howells, is in some respects a special taste. Clifton Johnson has made excellent photographs to accompany the text.

The substantial-looking volume which has just been issued by the University of Chicago Press with the title, "Bibliography of Economics for 1909," is a collection of the monthly lists, previously printed in the *Journal of Political Economy*, together with some additional matter. Books, and articles which have appeared in periodicals are placed in separate groups, and the alphabetical order of the monthly lists is replaced by a classification into subjects. Ninety-six journals have been indexed, and in all about 7,500 titles have been listed. Although the bibliography professes to be exhaustive, only publications in English, French, German, and Italian have been included. The typography is clear, but monotonous; nothing stands out. A considerate use of italics would have enlivened the page and emphasized such matters as the authors' names and references to journals. The failure to mention the country under which a government office belongs causes much uncertainty. Such a reference, for instance, as "S. doc. 85" is unintelligible, and no one but an American can probably guess what "H. rp. 1805" means. It would also have been well if biographies had been put in a group by themselves, listed under their subjects rather than under their authors. There is no general authors' index.

In "Wood Wanderings" (Boston: Small, Maynard & Co.) Winthrop Packard writes on a subject which clearly he understands and loves. The book is in the manner of Thoreau, not so precisely observant as to be termed scientific, nor so speculative as to fall in with the romantics. The author wanders aimlessly, it is true, but manages to have a busy time of it in a buoyant, active way, now "shinning" up to the very top of a hickory tree in good-natured pursuit of a gray squirrel, now trying vainly to get between a woodchuck and his hole. He picks up bats and caterpillars without squeamishness, and is never fooled by a last year's bird's nest. Although no one season of the year receives more than its due, the autumn woods seem to have caught the author's particular relish:

On such days I love to watch the pond shore and the reedy stretches of the meadow marsh, for to them come the first of the wild migrants of autumn, and in the northeaster you may exchange greetings with winter yellow-legs, just down from the Arctic shore. To-day I heard them, high in the invisible realms of the upper mists, whirling down to me—gray forms out of a gray sky that seemed to loose them as it later will loose snowflakes.

Those who like the challenge of the woods and who are stirred lightly to thought as they wander, will find this little volume very readable.

William Vaughn Moody, chiefly known as the author of "The Great Divide," died on Monday in Colorado Springs. He was born in 1869, at Spencer, Ind., was educated at Harvard, graduating in the class of 1893, and received a master's degree the following year. While a graduate student he assisted in English, and in 1895 became an instructor. In 1901 he was appointed assistant professor of English and rhetoric in the University of Chicago, with which institution he was actively connected until 1907. Besides his best known work, he wrote "The Masque of Judgment," "The Fire-Bringer," "The Faith Healer"—all plays—"Poems," "History of English Literature," and edited the Cambridge edition of Milton and other English classics.

Julia Ward Howe died on Monday at her summer home in Middletown, R. I., after a short illness, at the age of ninety-one. She was born in New York city in 1819, and was the fourth child of Samuel Ward and Julia Cutler Ward. At the age of seventeen she contributed anonymously to the *New York Magazine*, and early in life showed also a gift for music. In 1843 she married the eminent philanthropist, Dr. Samuel Gridley Howe, and developed at once an interest in public work, which she always retained. With him she conducted the Boston *Commonwealth*, which espoused the cause of anti-slavery prior to the civil war; later she became active in woman's suffrage, prison reform, and the cause of peace. Her fame as a writer rested mainly on "The Battle Hymn of the Republic," which was inspired by a visit to Washington in 1861, and which first appeared in the *Atlantic Monthly*. Her other writings include: "Passion Flowers," "Words for the Hour," "A Trip to Cuba," "The World's Own," "From the Oak to the Olive," "Later Lyrics," "Sex and Education," "Memoir of S. G. Howe," "Life of Margaret Fuller," "Modern Society," "Is Polite Society Polite?", "From Sunset Ridge," "Reminiscences," and "Sketches of Representative Women of New England."

Science.

The Face of the Earth. By Eduard Suess. Translated from the German by Hertha B. C. Sollas. Vol. IV. New York: Henry Frowde. $7.75.

The fourth volume of Prof. Eduard Suess's physiographic treatise concludes the *magnum opus* of a long life. Geologists all over the world may well feel moved to felicitate the venerable and greatly beloved author that he has carried to completion one of the most notable scientific contributions of the current twenty years. The first volume appeared in 1885, the second and third followed, respectively, in 1888 and 1901. English-speaking peoples are much indebted to Madame Sollas for the faithful translation which has now made this encyclopædia of physiography so accessible. The one thing still lacking is an index, which we may hope the publishers will issue, since the usefulness of so elaborate a work is much curtailed without it.

The fourth volume deals with those mountain ranges and areas which were not fully described in the first three. The so-called Altaides, or, in general, the mountains whose upheaval is pre-Permian in age, are first traced throughout Europe and then America and Africa. The Alps next receive a careful review, which, in concluding, touches on their extensions. The mountains of Lauretania, or the northern part of North America, occupy a chapter, as do also the great fractures and upheavals of Africa. The mountainous elevations which constitute the Pacific islands, or the Oceanides, are passed in review, and especially those which fringe the several continents as so-called "festoons." From the islands on the eastern side of the Pacific the author takes up the western mountains of the adjacent mainland of North America, and later of Central and South America. With these last the general survey is completed.

In summarizing this great treatise we may say that Professor Suess has looked abroad upon the face of the earth. He has taken up one by one its mountainous ridges, its plateaus, plains, oceanic shallows, and abysses. Patiently he has followed these individually from their inception to their completion. As each oceanic feature or land-form has come up for attention, he has read every available paper or report which deals with it. The many languages in which the data are recorded have not proved barriers, nor have the innumerable files of records, in which the papers are printed, stood in his way. The last words written on these subjects are no less familiar to Professor Suess than contributions of many years' standing. Sedimentation, eruptive outbreaks, and folding in the earlier geological periods are as real to him as those of the later and even of modern times. The erudition displayed is profound. Although the title, "The Face of the Earth," would imply the outlines of to-day, the treatment includes the development of the earth's lineaments virtually from birth. In a measure, the work is the stratigraphic history of the globe.

Several new geologic conceptions and new descriptive terms have become widely current as a result of Professor Suess's work. All geologists now speak of the great "shields" of Archæan rock

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which are so prominently developed in Canada and in Scandinavia. Around these, which have been relatively firm since the opening of the Palæozoic era, sedimentation has gone on to the present. Elsewhere more limited buttresses called "horsts" have been established, and these have remained comparatively stable, while subsidence or folding proceeded around their borders. Great lines of disturbance and upheaval have developed mountain systems of a crescentic outline called "arcs"—another term now widely current.

The long and detailed survey completed, Professor Suess turns to certain general topics suggested by his work. He first endeavors to trace out systematic relations among the mountainous arcs. He notes the presence in the oceanic abysses of "foredeeps" which lie in front of the arcs of upheaval. "The outer border of the foredeep is the arcuate border of a subsidence of the lithosphere, and the inner border of the foredeep is the outer border of the folded range, which has advanced from the direction of the land over this deep" (p. 506). This slipping forward of a land-mass toward a deeply depressed area in the sea-bottom has been much discussed in latter years as a cause of thrust-faults and mountainous folds, and now gains additional importance from the emphasis which the author lays upon it. The relations of the folded arcs of the earth, their crossing, dying out, branching or virgation, transition into each other or linking, are outlined as well perhaps as may be, but the subject is so complicated when applied to the entire earth as to leave a reader not always convinced that the interpretation is the only one which might be applied.

Following this topic, Professor Suess takes up the discussion of the depths of the earth. Using the parallelism of meteorites as suggested many years ago by Daubrée, he assumes a core called Nife (*i. e.* nickel and iron), which outwardly is succeeded by a layer called Sima (*i. e.* silica-magnesia, or the basic igneous rocks characterized by the magnesian silicates), and farther out by another called Sal (*i. e.*, silica-alumina, or the feldspathic rocks). The Nife rarely breaks through to the surface, but is not unknown. The Sima is frequently represented, and the Sal is naturally most accessible of all to observation, but may not be of great thickness. Professor Suess follows out several trains of thought. He falls in with the latest of the writers on igneous ores; he discusses the derivation of gases and hot springs from the interior as "juvenile" products, and the production of the ocean itself from primeval volcanoes. Some features of the emission of gases lead him to suspect that rising from the depths they may themselves supply the heat which serves to melt overlying rocks and drive them out as lavas. With respect to the rise of batholiths, Professor Suess concludes that they melt their way upward by fusing and absorbing overlying rock. From the batholith, pegmatites radiate because deposited by emissions in branching fissures, a view that is the generally accepted one to-day. The connection of mineral veins and ore-deposits with these phenomena is supported, and in this conclusion Professor Suess allies himself with the current doctrines of the mining geologists. The Sima magmas also receive special attention under the general name of "the green rocks." They are believed to be chiefly dikes and sills, seldom, if ever, batholiths. Under the caption of "Phreatic Explosions" (or those believed to result from the uprising of juvenile or deep-seated hydrogen which leads to explosive outbreaks) volcanic necks, dikes, and other minor forms of eruptive rocks are treated in a very interesting manner.

The igneous phenomena of the earth suggest naturally the geological significance of the moon. By way of introducing the subject, the author describes what the earth would be like in case all the water were removed. The features of a waterless sphere such as the moon are then the more easily appreciated. Professor Suess has no doubts about the volcanic or igneous nature of the moon's craters, which he compares with great smelting furnaces. They are interpreted in the light of our knowledge of terrestrial volcanoes. In the end the question of the derivation of the moon from the earth and the phenomena attending its development as an individual sphere are passed in review. The distribution of the lighter and heavier masses of the earth with regard to continents and oceans; the variations in gravity and the contraction of the earth's body as affecting the explanation of its inequalities are summarized with a great fund of illustration.

The concluding chapter deals with life on the earth. Regarding its beginning the frank statement is made, "We know nothing of the origin of life," yet "little as we know as to the details of the beginning equally little do we know as to those of the end, although this end is inevitable." The distribution of living creatures largely turns on physiographic conditions, and these are discussed fully as bearing on the profounder questions of evolution. All receive illumination from the treatment of a master hand, although the suggestions are too numerous to be cited in this review. Finally, the last paragraph presents the sanguine philosophy of Professor Suess, and the reader understands why he is not less beloved for his personal charm than esteemed for his intellectual attainments:

In face of these open questions let us rejoice in the sunshine, the starry firmament, and all the manifold diversity of the Face of our Earth, which has been produced by these very processes; recognizing at the same time to how great a degree life is controlled by the nature of the planet and its fortunes.

"A History of the Cavendish Laboratory, Cambridge," will be issued by Longmans in honor of the Sir J. J. Thompson's twenty-fifth year in the Cavendish chair of experimental physics. To the contributions by various writers Sir J. J. Thompson adds a general sketch.

Among the books announced by Whittaker & Co. are H. W. Pendry's "Elementary Telegraphy," "Elementary Aeronautics," by A. P. Thurston, and "Steam Turbines, Their Design and Construction," by Rankin Kennedy.

Science books in Lippincott's list of autumn announcements include: "Spirit and Matter Before the Bar of Modern Science," by Isaac W. Heysinger, M.A., M.D.; "The Laws of Life and Health," by Alexander Bryce, M. D.; "Chats on Photography," by W. Wallington; "Engineering of To-day," by Thomas W. Corbin; "The Autobiography of an Election," by Charles R. Gibson, F.-R. S. E.; "North American Birds," by Robert Ridgway; "The Mineral Kingdom," by Dr. Reinhard Brauns; "The Racial Anatomy of the Philippine Islanders," by Robert Bennett Bean, M.D.; "Electrical Theory and the Problem of the Universe," by G. W. De Tunzelman; "Rolling Mills," translated from the German of J. Puppe; "Hydrographic Surveying," for the use of beginners, amateurs, and port and harbor masters, by Commander S. V. S. C. Messum, R. N.; new second edition revised throughout and rewritten of "The Steam Turbine," by Alexander Jude; "Elementary Text-Book on Mechanical Drawing," by John E. Jagger; "Lippincott's New Medical Dictionary," edited by Henry W. Cattell, M. D.; "Materia Medica and Therapeutics for Nurses," by J. Foote, M. D.; "The Harvey Lectures," delivered under the auspices of the Harvey Society of New York, fourth series—1908-1909; "Normal Histology," by George A. Piersol, M.D.; "Diseases of the Pancreas," by Eugene L. Opie, M.D.; "Fever Nursing," by J. C. Wilson, M.D., revised fifth edition.

In different vein from her previous books is Mrs. Sara Andrew Shafer's "A White Paper Garden" (McClurg). It describes an ideal garden, as imaged by a woman too busy to make her schemes real, and in twelve chapters divides the aspects and flowers of the year. The book contains much old-time sentiment, strengthened by keen observation, as in the remark on the peony: "Charming, well-dressed, graceful, generous, opulent, the peony is for robust health and natural enjoyment, not for sentiment." We could spare the first three adjectives, but the rest is well said. The spelling of peony is sensibly opposed to modern horticultural affectation—but "sweetpea" is an innovation unknown to the dictionaries and to such seedman's catalogues as Thorburn's. It is less justified even than "pæony," especially since it seems to require a new pronunciation. The book is charmingly illustrated from photo-

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graphs. It should be read as it was written, when absent from the garden, and will make good winter reading for garden lovers.

Dr. Rudolph Chrobak, who died recently at the age of sixty-seven, had written extensively on obstetrics and had been for several years a professor in the University of Vienna.

The death is reported of Prof. Oscar Böttger, the German zoölogist, aged sixty-six. He was the son of Rudolph Christian Böttger, the inventor of gun cotton. He was connected with the zoölogical gardens of Frankfort, and was at the head of the section of reptiles and amphibia in the Senkenberg Museum.

Drama.

Mary Magdalene. By Maurice Maeterlinck. New York: Dodd, Mead & Co. $1.20 net.

It is not surprising that the various legends that have grown out of the simple and pathetic Biblical references to Mary Magdalene should have appealed to Maurice Maeterlinck. In a prefatory note to his new three-act play, of which this famous repentant sinner is the heroine, he acknowledges the adoption of two situations already used by Paul Heyse in his drama on the same subject, but in this he has, as he says, only availed himself of common property, and his work, in conception, development, and atmosphere is entirely independent and original. From beginning to end it is filled with his own peculiar power of fanciful invention, with delicate emotional insight, and with subtle suggestion, by the most realistic methods, of the grotesque or terrible. He has depicted the fierce struggle in a woman's heart between earthly love and spiritual devotion with extraordinary skill and dramatic significance; and several of the scenes would be solemnly impressive, if they could be fittingly presented upon the stage; but, in spite of its theatrical form, the piece is religious romance rather than drama. Moreover, only an actress of the highest rank could hope to realize, in all its complexity, the author's idea of the heroine.

If Mr. Maeterlinck has not fully succeeded in overcoming the difficulties of his self-imposed task, he has, at least, attacked them very cleverly. With the great figure of the Christ kept constantly in the background, as the dominant motive of his scheme, he has endeavored to show, in modern terms, the social and intellectual conditions with which the Nazarene was confronted. His first act opens in a Roman villa at Bethany (historical fact is not allowed to interfere with the necessities of fiction), where an ancient sage, Silanus, entertains his friends with discussions of pagan philosophy. Among them are Verus, a sturdy soldier, commander of the Roman forces in Jerusalem; Appius, a cynical patrician, and Mary Magdalene herself, the splendid courtesan, half in love with Verus, but now in a mood of strange unrest. Her house has been robbed and she suspects the rabble who follow Christ of the deed. Silanus defends them, and says that the Galilean is a somewhat interesting personage. Appius tells how the latter recently opened the eyes of a blind man, and Verus contemptuously points out that jugglery of that sort is common enough in the East, which is full of all sorts of quacks and cheats. But Mary is interested, and when she hears the cries of a great multitude without, insists upon going herself to see the miracle worker. Presently, in a sudden silence, the words of the Sermon on the Mount fall upon her ears, and, fascinated, she ventures, notwithstanding the entreaties of her friends, to join the throng without. As soon as she is recognized, she is pursued with execrations and threatened with stoning. She is in imminent peril of death when the Galilean utters the famous "Let him that is without sin," etc., and the first act closes upon a striking tableau of her rescue.

In the second act, Mary, upon whom the Christ has but gazed, has accepted him as her master. She experiences a strange exaltation. To Verus, rejoicing in her new sense of emancipation, she vows eternal love, but excites his jealousy when she demands that he exert all his influence in behalf of the Galilean, whom he has been ordered to arrest at the instigation of the Jewish priests. As she tries—in a striking scene—to allay his suspicion and explain the strange influences at work within her, Appius and Silanus enter and in vivid fashion tell how they have witnessed Lazarus, at the bidding of Christ, leave the grave in which he had for four days lain dead. Immediately afterward, while they are still discussing the event, Lazarus himself, still with the pallor of the grave upon him, approaches and summons Mary to the Master. Here again the curtain falls upon a most effective tableau.

But it is in the third act that the imaginative power and dramatic instinct of Maeterlinck are shown at their best. Christ has been tried and condemned, and a handful of his worshippers and beneficiaries are assembled, in dread, in the house of Joseph of Arimathea. Here the descriptive ability of the poet is displayed in a pessimistic picture of human cowardice, selfishness, and ingratitude. Only Mary Magdalene, still inspired by her last meeting with the Master, is unshaken in her fidelity. Her sole hope now lies in Verus, but he, when he appears, bluntly says that his one price for saving the man whom he regards as his rival is her instant and complete surrender. This, she replies, now that she—and, as it seems, she alone—has learned the true meaning of Christ's mission, is no longer possible. The scene is elaborated with notable eloquence and analytical skill. As Verus sees the situation it is a strife "between two madnesses," his own—which would sacrifice life and honor for the gratification of a passion—and Mary's—which is driving her to hopeless and irremediable despair. To the spiritual infamy of the renunciation which he would exact, he is, of course, utterly blind, and the manner in which the dramatist brings this frenzied strife of natural and spiritual forces to a poignant climax is masterly.

Regarded simply as drama, the work is defective in many respects. It is fragmentary, disconnected, episodical. All the incidents that form the backbone of the story are related, not shown. This condition, it need scarcely be said, is the result of deliberate design, but is nevertheless a positive weakness. On the other hand, the characterization is excellent and the dialogue pregnant and illuminative. As literature it is well worthy of the author's reputation, while as a study in the ennoblement of a woman's soul by spiritual ecstasy it is an intellectual achievement of a high order.

James Bernard Fagan's play, "The Earth," which had a long run in London a year or so ago, has now been published in book form (Duffield & Co.). As is well known to the readers of this journal, it is a vigorous, and, in many respects, an extremely able attack upon the sensational press. Read in print, it reveals literary abilities of no mean order, while the first three acts are put together with uncommon constructive skill and with a keen sense of dramatic effect. The fourth act is weaker in every way, the outcome of it suggesting that the author did not dare to risk a tragic or semi-tragic ending. The device by which, at the last moment, his hero and heroine are enabled to escape from the logical consequences of their own wrongdoing and to defeat the unscrupulous editor whose power for evil is supposed to be so tremendous, is not at all plausible. Such a man as Janion is described to be would not be disconcerted in the least by the threatened exposure of an action which he could declare to have been undertaken solely in the interests of the public. He would see in it only the chance of a valuable advertisement. Mr. Fagan robs his spectre of all horror by showing how easily it may be exorcised.

The translation of Henri Bataille's play "The Scandal," which had a great run in Paris, proved a disappointment in the Garrick Theatre here on Monday evening. Much of the literary flavor of the dialogue had evaporated, doubtless, and the English acting certainly was inferior to the French, but the main trouble lay in the unsympathetic and futile character of the piece itself. Professedly a plea for equal-handed justice in the treatment of male and female offenders against the marriage law, and for the pardon of an ordinarily good woman, who may have lapsed from virtue

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in some sudden access of madness or folly, it offers by way of supporting argument an instance in which the woman virtually puts herself out of court by her own conduct. A happy wife and proud mother, she yields easily to the first advances of a reckless young gamester, who takes not only her honor but her purse. Throughout she practises the most odious deceptions with all the skill of an old campaigner. In the end she is exceedingly remorseful, and exhibits all the usual stage signs of intense mental torture, but it is not until she has been detected that she ceases lying. Her affectionate and generous husband, remembering his own infirmities, agrees to forgive and, so far as he can, forget; but the scandal has already become public property, and it is plain that in shielding her he will have to share in her disgrace. Actually the play defeats its own chief purpose, but it affords opportunities for some rarely good acting by Kyrle Bellew, who enacts the wronged husband with pathetic earnestness and simplicity and no little dramatic power.

Henry W. Savage has extended permission to Sarah Bernhardt to play in this country the part of the distressed mother in "Madame X," a part originally designed for her by M. Bisson, and it will be added to her repertory on her approaching visit.

Jerome K. Jerome's play, "The Passing of the Third Floor Back," is to be published by Hurst & Blackett.

A new comedy from the pen of H. H. Davies will be seen in London within the next few days. It is called "A Single Man," and will enlist the services of Cyril Maude, Hilda Travelyan, and others.

Laurence Housman continues to attack George Redford, the British licenser of plays, in the public print. In a letter to the London *Times* he declares that his suppressed play, "Pains and Penalties," contains no detailed reference to the character and conduct of George IV, except in one passage of the first act, and throughout the trial scene in the House of Lords, where the words are taken literally and without addition from the published records of the time.

Frederick Whelen, who is well known in connection with certain progressive stage movements in England, takes a more cheerful view than some other observers of theatrical conditions in the old country. Replying to the recent complaint of a writer that "there are no new men and no new plays," he remarks:

This abandonment of such new writers as Rudolf Besier, Arnold Bennett, John Masefield, Charles McEvoy, Hamilton Fyfe, "George Paston," J. B. Fagan, and George Calderon, to mention only a few of the men who have had plays produced during the last three years successfully in London, is somewhat sweeping. And he ignores completely the many new dramatists who are rising in the provincial cities as a consequence of the new opportunities of getting plays presented. The first of these new theatres, the Abbey Theatre, in Dublin, has already been responsible for the addition to modern literature of the works of the late J. M. Synge, who has enriched the drama with some of the finest works of our time. But he is not the only dramatist from that Irish theatre, and the annual visits to London of the Irish National Theatre Society are making larger and larger audiences for the plays of such writers as Lady Gregory, W. B. Yeats, Padraic Colum, and others. In Manchester, at the Repertory Theatre of that city, founded by Miss Horniman in 1907, several successful local authors have arisen. I may mention Harold Brighouse, J. Sackville Martin, Stanley Houghton, and Allan Munkhouse.

The annual Shakespearean revival in the Queen's Theatre, Manchester, will be "The Winter's Tale." Nora Lancaster has been specially engaged to play Hermione.

C. M. S. McLellan is working upon an English adaptation of a new German military comedy, entitled "Kasernenluft," which is reported to have made a phenomenal hit at the Neues Theater in Berlin.

Henry Arthur Jones has been engaged recently in putting the finishing touches to the new play which is to be seen before long in New York. Rumor says that in its general character it is somewhat akin to "Mrs. Dane's Defence," although it contains a larger proportion of the comic element.

Gertrude Kingston has a variety of novelties for her Little Theatre in London. These include a comedy called "The Green Baize Door," in which she will play the part of a country house spinster—a sort of social makeweight—in search of a husband; a tragedy of Beaumont and Fletcher, and a farce called "The Green Elephant," a story of feminine extravagance ending in a detective mystery.

Music.

Through the Year With Sousa. By John Philip Sousa. New York: Thomas Y. Crowell & Co. $1 net.

The Player-Pianist. By William Braid White. New York: Edward Lyman Bill.

As Austria is proud of being the native land of the "Waltz King," so the United States can boast of having given to the world one who is known on every continent as the "March King." John Philip Sousa is as racy of the American soil as a bunch of Delaware grapes; you will find nothing just like him in any other country—a fact which those who write about a lack of distinctiveness in American music have too often overlooked. He has written no works in the largest forms, but, as he aptly remarks, he would "rather be a composer of an inspirational march than of a manufactured symphony"; and he calls attention to the fact that in Europe "men like Johann Strauss, Offenbach, Suppé, Millöcker, and others are the darlings of their respective nations, because they have accomplished that which is most meritorious in some special line."

Unlike most American composers, Mr. Sousa has had the inestimable advantage of being able to bring his compositions before the public, at home and abroad. For thirty years he has conducted a band and travelled with it to nearly every country on earth. Many, as a matter of course, have been the interesting and amusing experiences on these journeys which he has noted in his diaries. Excerpts from these, and from letters, poems (he often writes the words as well as the music of his songs), magazine articles, and his two novels, "Pipedown Sandy" and "The Fifth String," which have become almost as popular as his marches, make up his new volume, interspersed with facsimiles of the themes of his best marches. On the subject of march composing Mr. Sousa speaks as an authority. He expresses the opinion that one reason why so few of the great composers have written successful marches is that they lived in an atmosphere of peace. When he is ready to compose a march he turns his imagination loose among scenes of barbaric splendor. "I picture to myself the glitter of the gun and swords, the tread of the feet to the drum beat, and all that is grand and glorious in military scenes." Then the musical ideas come—how, is an utter mystery to him.

Not the least interesting paragraphs in this volume are those which contain glimpses of the bandmaster's life. As a lad he longed to be a musician; besides a fiddle, he owned nothing but an enormous ambition, which, apparently, he did not inherit from his father, whom he quotes as having once said to his mother (who objected to his siesta habit): "Remember, the day is for rest and the night for sleep." By his eleventh year John Philip was a professional; his first public appearance as a violinist he spoiled by playing baseball all the afternoon preceding. Success came to him slowly; some of the marches with which publishers earned fortunes he sold for from $5 to $50. Later he enjoyed the advantages of popularity, but also the disadvantages. On one occasion he had to write his name on the caps of several hundred girls. He began with John Philip Sousa, then put John P. Sousa, then J. P. Sousa, and finally Sousa. The legends concerning his name are also dealt with. The story that S. O. represented the initials of his name and U. S. A. his country, was originated by his press agent, and proved the best advertisement he ever had. To the present day "it makes its pilgrimage around the globe once every three years."

That his band has not only served to drive dull care away, but to promote musical culture, is Mr. Sousa's firm conviction. Indeed, he goes so far as to claim that the influence of the band in the art development of the world is perhaps greater than that of any other musical force, for the reason that everywhere and always bands have been part of the military establishment, and have given the masses abundant chances to hear good music free of cost. That the masses like the best music if they can get it is another of this bandmaster's convictions. He declares that to the people at large Wagner is to-day less of a myth than Shakespeare, and that this

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has been chiefly accomplished by the efforts of the military bands. "If I were sent forth," he writes, "to educate a brand-new public in music, my text-book would be Wagner. . . . Wagner's works are the works for the missionary." He has played this music "until it has come to be as popular as ragtime."

One development of music that Mr. Sousa does not like is the mechanical and semi-automatic instruments of the day. A few years ago he wrote a scathing article on "canned music," and the present volume contains sarcastic allusions to the subject. But that sort of music, for better or worse, continues to be produced at a rate compared with which his own concerts are but a grain of sand on the beach. As a matter of fact, much of this "machine music" is not to be sneered at; as an educational factor it is invaluable; it arouses an interest in music throughout the land. Nor is it altogether mechanical, at least in its best manifestations. It is as true of the piano-players and player-pianos as of the piano itself, that the better a musician the man or woman who sits at it, the more musical are the results. Anyone can run an instrument of the pianola type after an hour's practice; but to play it as well as it can be played requires months of study. Mr. White's volume contains full directions for such study; after answering the question, "Is the player piano an art instrument?" he analyzes its technic and gives detailed directions regarding the management of the expression devices which control the pace, loudness, accent, and phrasing. He also gives helpful hints regarding the structure of musical works, with remarks on some composers who are popular as well as great.

Victor Herbert, more than two years ago, undertook to write a grand opera, at the request of Oscar Hammerstein. Now that Mr. Hammerstein is no longer in the field, Mr. Dippel has secured it for his Philadelphia season. The name of the opera is "Natoma."

It is not yet announced whether Gustav Mahler will conduct his colossal eighth symphony, involving 1,000 performers, (which had such a sensational success in Munich last month) at one of the Philharmonic concerts in Carnegie Hall this season. His fourth, however, is already promised. Among other symphonies definitely decided upon are: The Schubert in C minor, Tchaikovsky No. 5, Brahms in C major, Schumann in C minor, and the tone-poems, Rimsky-Korsakov's "Scheherezade," and Charpentier's "L'Impressions d'Italie." The list of soloists already engaged includes: Johanna Gadski, Kirkby-Lunn, Schumann-Heink, Corinne Rider-Kelsey, David Bispham, Edmond Clement, Josef Hofmann, Xaver Scharwenka, Edouard Dethier, Francis MacMillen, Maud Powell, Theodore Spiering, Ernest Hutcheson, George Hamlin, Leo Schultz, and Henry Schmidt. There will be sixteen pairs in the week-day series, falling on Tuesday nights and Friday afternoons respectively. There will also be a series of eight Sunday afternoon concerts. In Brooklyn five Sunday afternoon concerts will be given in the Academy of Music. The first pair of the New York series will fall during the first week of November, the opening concert being scheduled for Tuesday evening, November 1.

One of the most intimate friends and vigorous champions of Liszt and Wagner, Karl Klindworth, celebrated his eightieth birthday on September 24. After studying with Liszt he taught in London (1854-1868), where his advanced ideas involved him in many difficulties. From 1868 to 1884 he was professor at the Moscow Conservatory. Then he went to Berlin, where he opened a piano school. He was there the centre of the progressive party, while the conservatives flocked around Joachim. As an orchestral conductor he was the first to produce the Bruckner symphonies in Berlin. He also composed some pieces, but the works by which he will be best remembered are the vocal scores of Wagner's four Niebelung operas. His editions of Chopin, Bach, and Beethoven are also valuable.

Charles Gilibert, the eminent operatic baritone, died last week of an abscess in the ear, a few days after his arrival in New York. He was born thirty-eight years ago, and was a great favorite in France and Belgium when Mr. Grau first brought him to America. He left the Metropolitan when, after the impresario's death, French opera fell into neglect, and sang under the management of Oscar Hammerstein for four years. His most famous impersonation was that of the father in "Louise." His Monterone in "Rigoletto," and his Boniface in "The Juggler of Notre Dame," were also great achievements. He was to have appeared in one of the novelties of the coming season, "The Girl of the Golden West." Although he sang Italian and German music well, he was essentially French, and there was nothing in French music that he was not able to interpret in his wonderful combination of a strong naïve nature and a widespread education and culture. He has endeared French folksongs and bergerettes to us, the grandeur of Gluck, the dainty rococo spirit of Grétry and Monsigny, the most modern products of Charpentier and Debussy.

Art.

THE EXHIBITION OF MOHAMMEDAN ART AT MUNICH.

The loan exhibition of masterpieces of Mohammedan art at Munich is the largest and most important of its kind ever brought together. Many of the pieces exhibited, notably those from Russian and Turkish collections, have been there accessible to the general public for the first time. This exhibition deserves attention not only on account of the artistic excellence of the objects shown, but also for the success achieved in their installation, and for the advance in scholarship made possible by the arrangement side by side of so many different but related branches of the art of the Nearer Orient.

Mohammedan peoples have produced few works of sculpture or painting, but, contrary to the prevailing opinion, figure representation has appeared at one time or another in all Mohammedan countries. Their decorative art is unsurpassed in design and color, and has played its part in the development of European art. Their buildings are found in Spain, North Africa, Egypt, Turkey, Persia, Central Asia, and India. The period of finest production roughly corresponds in time to the great art period of Western Europe, the Middle Ages and the Renaissance.

Eighty rooms in all, surrounding an open garden court, contain the exhibition at Munich. In their treatment Mohammedan architecture is suggested, but never actually imitated. In one of the large rooms there are rows of columns, connected by wooden beams above the capitals in the manner of the early mosques, with carpets on the floor between them. In many rooms a diffused light is obtained by means of ceilings of stretched thin white cloth. Nowhere is there confusion or overcrowding.

An important part of the exhibition is the section of early Persian ceramics, of the eleventh to fourteenth centuries, the product of the excavations of the last ten years. The artistic worth of these bowls, plates, and bottles depends on subtle variations of body color, of lustre, and of color combinations. Many have long been buried and have an accidental iridescence. Thus the beauty of any one piece is due to its own qualities rather than to the type to which it belongs. Dr. Friedrich Sarre, however, in the catalogue of the exhibition, attempts a classification of these types. Early Syrian pottery is divided into two classes; the pottery with bold and rather primitive ornament is included in the Rakka group, while Sultanabad is divided into four classes, and Rhages, the most complicated of all, into five classes. There are also divisions for lustre tiles, Persian pottery of the seventeenth century, and architectural fragments, some of them from Bokhara and Samarkand.

Other potteries represented are: yellow and brown Egyptian; Daghestan with its blue glaze and black patterns; Kubatcha with its ivory crackle ground and rather careless drawing; Turkestan with its red, blue, violet, and green patterns; and Turkish with its white ground and colored decoration of wild hyacinths, tulips, carnations, and feather-like leaves, better known by the name Rhodian. The only marked piece of Malaga pottery known, and therefore the standard for its class, is seen in the Spanish section. The outside of this fourteenth century bowl is gray-blue with black patterns, inside it is white with strap-like interlacings and arabesques in yellow lustre.

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The problems presented by Mohammedan metal work are most difficult. The classification of Dr. Ernst Kühnel--tentative in some respects—is influenced in part by the many objects, hitherto imperfectly known, sent from the great Russian collections. The earliest metal work includes Sassanian silver bowls, before the seventh century, belonging to the Czar of Russia, and a series of metal ewers, some of them in animal form. In this ancient Persian art, related to that of Assyria and Greece, are found many well-known motifs of later Persian art: the king on horseback killing a lion, a tiger in front of a tree, a lion springing upon a wild ox, a throned king surrounded by servants, fabulous animals, two animals symmetrical and face to face or back to back, as well as ornamental foliage and palmettes.

A series of inlaid bronze mortars and large kettles with decoration in relief are probably from West Turkestan, and other mortars and smaller decorated metal pots with handles come from the Caucasus region. A number of brass pitchers with rows of lions or birds in relief around the upper edge of the body, many of them the property of Count Bobrinskoy of St. Petersburg, are assigned to Armenia, twelfth century. From these the transition is easy to the beautiful inlaid work of Mesopotamia, the exquisite bronze ewers, candlesticks, and bowls inlaid with silver and copper in medallions and bands, with figures of horsemen, musicians, animals, and inscriptions with human heads. They belong to the late twelfth and to the thirteenth century, and many of them are fortunately dated and signed. They were made at Mosul, but the artists often went to other places, some as far as Syria and Egypt. This technique was continued in the fourteenth and fifteenth centuries, the pattern of fishes seeming to be characteristic of Syria, while pieces with large dedicatory inscriptions were often made for a Mameluke Sultan of Egypt.

To many persons, the miniatures and illuminated books of the Nearer Orient make the most direct appeal. Though there is in these a frank use of figure representation, the principal aim is not the imitation of nature nor is it the use of composition and perspective as we understand it. The figure-drawing seems to obey a law of lines and pattern. There is little modelling, and color is put on in flat tones. Animals are represented with surprising truth, but the silhouette and the action are the ends sought and attained. Details of clothes and accessories are often minutely executed. The earliest miniatures with figures shown at Munich, many of them loaned by Dr. F. R. Martin of Stockholm, are Mesopotamian of the late twelfth and the thirteenth century; their drawing is like the figures on contemporary metal work and Rhages pottery. The finest Persian miniatures begin in the fifteenth century and are Mongolian in character. In the sixteenth century they are more distinctly Persian: illustrations for the Persian national epic, the "Shah Nameh," and for manuscripts of the famous Persian poets. The wide margins of many of these manuscripts are decorated with animals and plants in green gold and yellow gold, resembling the drawing in contemporary carpets. To decide whether a given miniature is Persian or Turkish is often difficult, since Persian miniaturists worked at the Turkish court where Persian art and culture were the fashion. Persian miniatures usually exhibit most minute workmanship and are flawless in details of ornament, whereas Turkish work when looked at closely often seems slighted and careless. On the other hand Turkish miniatures possess a bold decorative quality and a striking color effect when seen from a little distance, and they do not need to be observed so closely as Persian work. This is also true of Turkish textiles and pottery. Special mention must be made of the portrait of Timour, fifteenth century; the portrait of a Dervish of Bagdad, about 1500, by Behzad, the most famous of all Persian miniaturists; and the portrait of a Turkish prince, also by Behzad, said to be a Persian copy of the miniature by Gentile Bellini, now owned by Mrs. J. L. Gardner of Boston. Among the Indian miniatures there is one showing the Mogul Emperor Akbar surrounded by his court, sixty-seven portraits, all on one page.

The Oriental carpets at Munich number about 200. The finest Persian carpets are remarkable for the beauty of their drawing, their figures, their flowing lines, and floral patterns. The drawing is often symmetrical according to different plans, while the colors, which never attempt to imitate nature, are interchanged and differently chosen each time the same drawing appears. This produces an effect of variety in unity, and a symmetry which is somewhat elusive and never rigid. Among Persian figure carpets of the sixteenth century at Munich, the first place must be given to the very large silk and silver Ispahan hunting carpet belonging to the Emperor of Austro-Hungary. On the salmon-colored field around the centre medallion there are mounted horsemen slaying desert animals. On the rich red ground of the border appear recurring pairs of winged genii, one seated facing front, and the other in profile, holding a dish of offerings. The conventional patterns seen in the Armenian carpets of the sixteenth and seventeenth centuries, which rudely imitate Persian animal and tree forms, are still further developed in the old Asia Minor or Ushak carpets. The motifs here are usually derived from the Chinese and reflect dragon and cloud forms, while the solid patches of color, in the open spaces free from pattern, produce good decorative effects. A rare carpet placed in this class at Munich resembles nothing so much as American autumn leaves of different sizes and shapes set out in rows on a dark ground. It belongs to the Ottoman Museum, Constantinople, and comes from a mosque in Stambul. The Turkish silk carpets with floral patterns seem to have as their only defect a too obvious symmetrical balance of pattern.

The collection of arms and armor is extensive and contains many pieces of great historical interest. A conical jewelled helmet once belonged to the Siberian Khan Koutschum, and afterward to the Czar Michael Theodorovitch Romanoff, and later came into the possession of Peter the Great. A small curved sword inscribed with the name of the Turkish Sultan, Solomon the Magnificent, and dated 1528, is perhaps the most beautiful Persian piece in the collection, with its gold inlay of Persian verses and its ivory handle covered in two planes with Persian arabesques in gold.

Not the least interesting part of the Munich exhibition is the large number of objects of European make, showing Mohammedan influence: pottery and porcelain, Venetian metal work and book bindings, Spanish tiles, Sicilian textiles, as well as engravings and paintings of Turkish subjects, portraits, scenes, and embassies. A number of rooms are devoted to the display of the plates of monumental works on Mohammedan art and archæology, and there is also a library where all important books on these subjects may be consulted. During the coming winter an elaborate publication with many plates is to be issued as a memorial of the exhibition. G. M. B.

Turner's Sketches and Drawings. By A. J. Finberg, with 100 illustrations. Charles Scribner's Sons. $4 net.

Mr. Finberg has recently catalogued all the Turner sketches in the National Gallery, and has thus acquired the most intimate acquaintance with the materials of the present study. He divides Turner's activity into seven periods. After seven years of apprenticeship, and three of topographical drawing, the painter, from 1797 to 1802, under Wilson's influence, occupies himself, none too successfully, with the conventionally sublime. His power first fully appears in the sea paintings, the most important of which antedate 1809. There follows until 1813 a happy interlude, marked by the best of the "Liber" prints. The period of full mastery, from 1813 to 1830, displays a certain hardening in his gift, a lesser spontaneity. It is followed by fifteen years of what our author roundly calls "mental and physical de-

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cay," during which the so-called impressionistic studies were made.

This view of Turner's last phase, though by no means novel, has never been more ably presented. Mr. Finberg scouts the older theory that merely the painter's eyesight was at fault, and holds that his artistic vision had lost its lucidity. He indulged in partial reveries which admitted of no complete transcription. He dealt in intimations of experiences essentially inchoate and inexpressible. Into an issue involving the entire antithesis of the classic and romantic ideals we naturally cannot now enter. We may only express a conviction that the undeniable splendor of Turner's latest work is the splendor not of new growth, but of decay.

At many points Mr. Finberg passes beyond his immediate theme to the discussion of artistic creation generally, and he seldom fails to illuminate this obscure matter. He raises the paradox that, while the elaborate and accomplished sketches made in Italy in 1812 were rarely converted into pictures, the merest pencil scrawls were sometimes after many years transformed into the complete designs for the "Liber," the "Southern Coast," etc. One might almost maintain the position that Turner's sketches were pictorially useful to him in direct ratio to their slightness. A capital instance of this is afforded in plate lv where we have together the pencil sketch of the port of Wachet and the engraving published nine years later in "The Southern Coast." Nothing could better show how inventive Turner was, how little to be classed as a realist; nothing could better offset the extravagances of Ruskin's cult of imitation.

It would be a pleasure to dwell upon Mr. Finberg's closing chapter which reaches critical conclusions of real importance. An extract or two may suggest the drift.

When we talk of art as representing nature, it is evident that we must be careful to distinguish exactly what we mean by such an expression. If we take it to mean that art does or can or ought to give us a copy of the given actual world apart from what Mr. Ruskin calls the meddling action of man's intelligence, then it is obvious that we have fallen into a very serious error. Apart from the action of his intellect, an artist could not possibly make the external world an object of his thought, he could not, therefore, represent it on paper or canvas; and even if we suppose these difficulties overcome, and the copy of bare, unadulterated reality fixed on the canvas, nobody could possibly recognize it or know that it was there.

This statement cuts to the heart of the most prevalent fallacies concerning artistic vision. Any thorough-going realism or impressionism is pyschologically impossible. On the literary side Mr. Finberg's work is uneven. He often attains eloquence and then lapses into a crabbed academic jargon. His definition of a work of pictorial art exhibits both the vigor of his thinking and the difficulty of his manner.

Strictly speaking, a work of art is a symbol, and a symbol is not a copy or imitation of the meaning it stands for. The meaning of pictorial art is then always some connected circle of psychical states with their representation and emotional contents. These contents may refer to the common physical world of ordinary experience, or they may refer to a dream world that has no existence except as an element of human consciousness; and this reference is determined in each case by the nature of the contents themselves. . . . I will define a work of pictorial art as an arrangement of spatial symbols embodying an individualized psychical content present to the mind of the artist, and intended to call up always the same ideas and emotions in the minds of others.

For the student of Turner this well-made book, with more than eighty plates, containing many inedited drawings, is a necessary aid. It should also be read by all who approach the graphic arts in a philosophic spirit.

Montross has opened his handsome new gallery with an exhibition of selected paintings by American artists. Most of the pictures have been seen before, but they are all of a quality that makes further acquaintance a pleasure. The Mowing Lot, by Arthur Wesley Dow, where the moon rises over a hayfield dotted with queen's lace, and, while throwing two apple trees into shadow, spreads its soft light over field and background, is new to us. It is in strong contrast to the Incandescent Sun of Elliott Daingerfield. This has rich color in the sky, which dark trees and mountain tops emerging from the mist emphasize. But in this picture, as in many another by Mr. Daingerfield, the artist has treated his subject too theatrically. The Moonlit Cove exercises a strange fascination, when once its meaning is caught. A boat, scarcely discernible at first, lies in the cove; gradually all its lines unfold themselves before your eyes, and you realize the spaciousness of the cove. With quaint conceit, Mr. Ryder has made the moon with the features of the man in it distinctly marked, showing through a long white cloud that takes the shape of a ghostly being wrapped in a sheet, with one long arm stretching behind the cliffs. Two of Edward J. Steichen's silvery-gray landscapes, in silvered frames, Beyond the Trees—Spring Evening, and the Little White Cottage, are very different from his style of last season. Horatio Walker's Oxen Drinking is one of those scenes of French Canadian farm life in which the artist is so much at home. Willard L. Metcalf's The White Veil of Falling Snow still holds its own. Among other pictures are W. L. Lathrop's delightful The Canal, Late Afternoon; J. Alden Weir's Pan and Wolf; a decorative piece, Sappho, of much brilliant color, by Hugo Ballin, and two early sketches, The Hod Carrier and Tea Roses, by Childe Hassam.

The Kaiser and Dr. Bode are evidently determined not to give in about the Lucas wax bust in the Kaiser Friedrich Museum, although Prof. Adolph Hildebrand has joined the big army of its assailants, and called it "a bad piece of work, poor and lifeless." In the general guide to the entire collection of the museum, published last year, and sold in the museum, one reads this of the Flora:

In piquant contrast to their (bronze statuettes) clear-cut style, as also to their dark coloring, stands the painted wax bust of Flora, which is very near akin to the manner of Leonardo da Vinci, and perhaps may indeed have been his own work. . . . It recalls most of the plastic work of the Renaissance period in Upper Italy and Florence, and the smile, as the face is seen in profile from the left side, is quite Leonardesque. So, too, is the charm of its placid expression, which closely corresponds to the style of 1510, and should not be overlooked.

The important excavations made last year on the Janiculum in Rome have been followed up this year by the discovery of a sanctuary with niches for the statues of deities worshipped there, and a triangular altar, made of brick. In the same vicinity were also found a fragment of a statuette of Jupiter, a statue of Bacchus, a statue of Egyptian type, and three skeletons.

The *Journal du Caire* reports an interesting archæological discovery from Upper Egypt. A wooden panel has been unearthed bearing a Latin inscription of fifty lines, of which thirty-five are perfectly legible. The text makes allusion to the Siege of Jerusalem by Vespasian and Titus and constitutes the first authentic record obtained of that event. The inscription confirms the narrative of Josephus and other historians. Apart from the tablets found at Pompeii, this is the finest specimen of Latin writing that has been discovered.

Finance.

AN OCTOBER MARKET.

In the middle of last summer it was a matter of common Wall Street prediction that three unpleasant possibilities were to be apprehended in October's markets—tight money at New York, financial disturbance at London, and a "political scare," ascribed to the outlook for Democratic victories in November, on all the American stock exchanges. Events in the field of finance, which every one has expected, are always apt not to come to pass; but it is not very often that things happen in a way so exactly opposite to prediction as they have happened this October. There has been no tight money at New York; 3¾ per cent. has thus far been the month's highest rate on the Wall Street call loan market, whereas a 6 per cent. rate was touched even in October, 1909, and very much higher rates in the same month of years like 1906 and 1905.

London's markets have not been demoralized. In spite of the reasonably high Bank of England rate, and in spite, also, of such incidental shocks as the Portuguese revolution and the French railway strike, the English stock exchanges have moved favorably; recovery in prices being noteworthy in the very de-

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partment where the worst was feared—rubber and rubber company shares. As for the American stock markets, they have entered, during October, into a period of unmistakable activity and rising prices. Having refused in September to decline, as had been expected, in response to the Democratic weather-signs in Vermont and Maine, active stocks at New York this week reached prices 6 to 8 points above their prices of October 1, and daily transactions on the Stock Exchange, which in September repeatedly fell below 200,000 shares, have twice this week run close to the million-share mark.

Perhaps the most curious aspect of these various October results is that the special conditions, on which the midsummer prophecies were predicated, have appeared in much the same shape as had been looked for. The New York bank position has not been favorable. An October deficit in reserves was prevented only by the expedient, familiar in former tight-money years, of "shifting" loans to other institutions; and even with very extensive reduction of bank liabilities through this process, loans have in three weeks risen $25,500,000 above deposits, and surplus reserves, despite their considerable increase over October 1, were lower last Saturday even than they were in the highly unsettled situation of a year ago.

London's financial market, similarly, has ignored not only a Lombard Street money rate higher than a year ago, but a money stringency at Berlin, so severe as to send the short-loan rate to 6½ per cent. and to elicit, from the president of the Imperial Bank of Germany, the public warning that "we are confronted by a prolonged expansion of credit and a continuous stiffening of rates," such as required that bankers should "draw the reins more tightly and counteract the exaggerated demands on credit." Meantime, at New York, a singular spectacle is presented. The Wall Street community is this week assigning, as the reason for the rise in stocks, the very reason which it assigned in August for its prediction of an October break. Two months ago, Democratic victory and a Democratic Congress were supposed to be matters of grave disquietude for Wall Street; to-day, even the protectionist Pittsburgh market is proclaiming that it will be better satisfied with an Opposition House, which might blockade extreme measures of an Administration Senate. As a natural corollary to all this, comes the seeming discovery that New York business men are this year likely to vote the Democratic ticket, and the adoption by Mr. Roosevelt of attacks on Wall Street as the principal theme of his campaign speeches.

Exactly how permanent the present month's situation in the home and foreign stock exchanges is destined to be, it is perhaps as yet too early to conjecture. Very probably, the somewhat spectacular rise in this month's prices had its immediate origin in the urgent protecting of their position by speculators who had "sold short" in confident expectation of an October money squeeze, or of a very bad showing for the crops, or of stock market demoralization as the political uproar increased. Such expectations take the shape, on Wall Street, of speculative sales of stocks; and none of the predictions has come true.

But when such a probability is frankly conceded it must be said that the stock market of this month only adds force to the very prevalent idea that the financial community, as a whole, is groping. That we are passing through some sort of change in the financial and industrial position, and that every observant financier is watching for the moment when his foot will again be on solid ground, are facts in the situation which every one will concede. But nobody professes confidence that the end of the journey is at hand.

Its end may be nearer than many people think; but positive judgment to that effect is certainly hard to get. Nothing seems to move exactly as had been expected. The actual bearing of the political situation on finance is inscrutable. The wheat market goes down faster than any one had foreseen, and in spite of support by strong trade interests. The cotton market goes up as fast, in the face of realizing sales by the manipulators themselves, and of incredulity on the usually excited Southern markets. The bank position is abnormally strong in September and abnormally weak in October; a new theory to explain its alternations has to be contrived almost every week. Perhaps the conclusion of the whole matter is that, although undoubtedly things are very much better than there was lately reason to expect, nevertheless all the markets are really in the dark, so that even an excited and impulsive movement cannot be regarded otherwise than as an experiment to discover the easiest way out.

BOOKS OF THE WEEK.

Altsheler, J. A. The Horsemen of the Plains. Macmillan. $1.50.
American Antiquarian Society: Proceedings at the Semi-Annual Meeting Held in Boston, April, 1910. Worcester, Mass.: The Society.
Ashe, S. W. Electricity. Van Nostrand. $2 net.
Bandello, M. Le Novelle. Vol. I, Bari: Gius. Laterza & Figli.
Banks, L. A. The World's Childhood. Funk & Wagnalls. $1.30 net.
Barney, L. C. God's Heroes: a Drama in Five Acts. Phila.: Lippincott.
Baum, L. F. The Emerald City of Oz. Illustrated. Chicago: Reilly & Britton. $1.25.
Bennett, A. Clayhanger. Dutton. $1.50 net.
Booth W. S. The Hidden Signatures of Francesco Colonna and Francis Bacon. Boston: W. A. Butterfield. $1.50 net.
Bornemann, W., Veit, W., Schuster, H., and Foerster, E. Four lectures on Jesus. Trans. from the German by G. W. Gilmore. Funk & Wagnalls. $1 net.
Caldwell's Boys and Girls at Home. H. M. Caldwell Co.
Cape, C. P. Benares, the Stronghold of Hinduism. Boston: Badger. $2 net.
Carter, C. E. Great Britain and the Illinois Country, 1763-1774. Washington: American Historical Association. $1.50.
Chamberlain, A. B. George Romney. Scribner. $4 net.
Chase, J. A. A Daughter of the Revolution. Boston: Badger. $1.
Churchward, A. The Signs and Symbols of Primordial Man. Dutton. $8 net.
Comyn, D. C. E. ff. Service and Sport in the Sudan. Lane Co. $4 net.
Coulter, J. M., Barnes, C. R., and Cowles, H. C. Textbook of Botany. Volume I, Morphology and Physiology American Book Company. $2.
Cox, P. The Brownies' Latest Adventures. Century Co. $1.50.
Curry, S. S. Mind and Voice. Boston: Expression Company.
Depew, C. M. Orations, Addresses and Speeches. 8 vols. Privately printed.
Dickens. Centenary Edition (36 vols.). Sketches by Boz (2 vols.); The Adventures of Oliver Twist; American Notes and Pictures from Italy. Scribner. $1 each.
Duff, A. History of Old Testament Criticism. Putnam. 75 cents net.
Dunn, B. A. With Lyon in Missouri. Chicago: McClurg. $1.25.
Eastwood, C. The Master Road. Alice Harriman Co. $1.35 net.
Education in the United States: a Series of Monographs edited by N. M. Butler. American Book Co.
Fearn, F. Diary of a Refugee. Moffat, Yard. $1.25 net.
Garis, H. R. Sammie and Susie Littletail. Fenno. 60 cents.
Garis, H. R. Those Smith Boys. Fenno. $1.25.
Gatty, M. Daily Bread. London: Bell.
G. F. E. (A. B.). The College Freshman's Don't Book. San Francisco: Paul Elder. 75 cents.
Glyn, E. His Hour. D. Appleton. $1.50.
Gozzi, C. Memorie Inutili. Vol. I, Bari: Gius. Laterza & Figli.
Grey, Z. The Young Forester. Harper. $1.25.
Gribble, F. The Love Affairs of Lord Byron. Scribner. $3.75 net.
Haller, G. F., and Cunningham, E. T. The Tesla High Frequency Coil. Van Nostrand. $1.25 net.
Her Highness: an Adirondacks Romance. (Anon.) Boston: Badger. $1.50.
Holm, E. Eugénie, Empress of the French. Trans. by G. P. Upton. Chicago: McClurg. 50 cents net.
Hutten, B. v. The Green Patch. Stokes. $1.50.
Impressions Calendar, 1911. San Francisco: Paul Elder. 50 cents.
Jones, M. J. The Hump Tree Stories. San Francisco: Paul Elder. $1.
Küchler, C. Queen Maria Sophia of Naples. Trans. by G. P. Upton. Chicago: McClurg. 50 cents net.
Lagdem, G. The Basutos: the Mountaineers and Their Country. 2 vols. Appleton.
Laughlin, C. E. Just Folks. Macmillan. $1.50.
Lee, A., Harbour, J. L., and others. The Young Detectives. Harper. 60 cents.
Leibfreed, E. A Garland of Verse. East Aurora: The Roycrofters.
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Maxwell, W. B. The Rest Cure: A Novel. Appleton.
Meredith, G. Works. Vol. XV, Tragic Comedians; XVI, Diana of the Crossways; XVII, One of Our Conquerers; XVIII, Lord Ormont and His Aminta. Scribner. Sold by subscription.
Mills, W. J. The Girl I Left Behind Me; with pictures, etc., by J. Rae. Dodd, Mead.

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Pitman, B., and Howard, J. B. Business Letters, in Amanuensis Style. Cincinnati: Phonographic Institute Co. 25 cents.
Posey, A. L. Poems. Topeka, Kas.: Crane & Co. $1.
Prudden, T. M. Dust and Its Dangers. Second ed. Putnam. 75 cents net.
Rand, G. H. Sherman Hale, the Harvard Half-Back. Fenno. $1.50.
Rawson, M. S. Bess of Hardwick and Her Circle. Lane Co. $5 net.
Report of the State Geologist for the Year 1909. Trenton, N. J.
Reynolds, S. Alongshore, Where Man and the Sea Face One Another. Macmillan. $1.20 net.
Rouge, Le P. H. The Favourites of Henry of Navarre. Boston: Badger.
Roy, L. E. The Seedlings' Harvest. Wessels & Bissell Co. $1.25.
Schaff-Herzog Encyclopedia of Religious Knowledge. Vol. VIII. Funk & Wagnalls. $5.
Schmidt, F. Charlemagne. Trans. from the German by G. P. Upton. Chicago: McClurg. 50 cents net.
Shakespeare First Folio Edition. Life and Death of King John; Richard the Second; Richard the Third. Edited by Charlotte Porter. 3 vols. Crowell.
Sheldon, S., and Hausmann, E. Dynamo Electric Machinery. Eighth edition. Van Nostrand. $2.50 net.
Smith, E. B. Chicken World (drawings). Putnam.
Snaith, J. C. Mrs. Fitz. Moffat, Yard. $1.35 net.
Steele, F. M. The Beautiful Queen, Joanna I of Naples. Dodd, Mead. $3.50 net.
Stellmann, L. J. The Vanished Ruin Era: San Francisco's Classic Artistry of Ruin. San Francisco: Paul Elder. $2.50.
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Wales, H. The Wife of Col. Hughes. Stuyvesant Press. $1.50.
White, E. O. Brothers in Fur. Boston: Houghton, Mifflin. $1.
Whitman, S. F. Shorty and Patrick. Collier & Son.
Wiggin, K. D. Rebecca of Sunnybrook Farm. Holiday edition. Boston: Houghton Mifflin. $1.50.
Wilder, N., jr. A Royal Tragedy. Fireside Publishing Co.
Williams, H. N. Madame de Montespan and Louis XIV. Scribner. $2 net.
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